Re-performing Art/Re-search (T)here

A thesis submitted in partial fulfillment of the requirements for the degree of PhD of Education (Society, Cultures and Literacies)

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Thank you, dad, for being a driving force in making me want to work with cheeky and rebellious folks. You made me understand the brightness that resides outside of the education system. Thank you for believing in me and for promoting independence when I was young.

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Dedication

This is for those who need to get lost through art.

Abstract

Art /Re-search (T)here, Data/Dada assemblage (re-arranged and re-performed again), 2020

Art/Re-search (T)here is a SSHRC-funded project that creates new transdisciplinary understandings of art, research and pedagogy. A review of the literature finds that researchers from a wide range of academic fields employ transformational arts-based methods with their participants, but that they are far less likely to weave art-making in all stages of the research process themselves. While researchers "outside" of the arts experiment with art-making in their un/familiar re-search (Absolon, 2011; Rowe, 2020) contexts, I re-perform how new networks and assemblages emerge. *Art/Re-search (T)here* includes 6 other re-searchers/co-conspirators from different academic fields who identify a need for, and absence of, arts-based research in their respective spaces, including English, Cultural Studies, Social Work, Indigenous Studies, Game Design, Unions, and Education. The individual and collective work that is created throughout this project performs (post)qualitative (Lather, 2007; St. Pierre, 2011) practices and feminist new materialist posthumanism (Barad, 2007) through the data/dada (Morawski & Palulis, 2009) that arises. In the first article, the individual art/re-search that my co-conspirators (Taylor, 2019) and I create provokes me to think about telling stories differently (King, 2005) through the (in)tensions of art, the limitations of language and the embodied (be)longing that

occurs through the virtual-material-discursive (Springgay & Truman, 2017). I work through be-longing with each of my co-conspirators in the process. In my second article, I work through the initial research questions with my co-conspirators through a collaborative mail art project. Re-search questions change and shift. I think about how this relational inquiry unfolds as a new materialist (Barad, 2007) methodological space of getting lost (Lather, 2007) with ethico-onto-epistem-ologies (Barad, 2007) of trans-formation in trans-it -- whereby s*ome-thing lost is getting (t)here.* In my third article, I re-perform and re-imagine the data bodies and events (Rousell, 2018) of Art/Re-search (T)here after the project ends through a dadaist (Kuenzli, 2015; Richter, 2010) art installation titled *Transpedagogical data/dada assemblages*. This leads me to put a call of action for more transdisciplinary transpedagogical (Helguera, 2011) art/re-search within higher education (Loveless, 2019) and beyond as it creates space for data/dada, diffraction and difference (Barad, 2007; Haraway, 1988; Lather, 2007) to emerge in world that, I contend, should embrace emergence.

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An introduction: Data/dada threads and positionalities with/in "I"

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Data/dada threads and positionalities with/in "I"

I re-present and re-perform this thesis with language, silence, images,
what is outside the frame. I belong in different spaces,
with echoes and waves of those that I have worked with,
the material/meaning that inspires; lively pedagogies
Rushlights of poems, sense, failures felt.

I re-perform this thesis with the multiplicity of assemblages of data/dada
that I am left with, leaking threads: I, I, I…
I want to work together,
through the loss of the past,
simultaneously present,
to create anew.

I do not speak for you. You do not speak for me. Co-conspirators rise
over allies in this move ~ a diffraction of lost fibers, threads, tissue:
Taking response-ability; co-conspiring to rattle and rest.
Shattered carved stones that held down hands;
Showered under crumbling creative walls
Of dreaming and scheming;
Paint on tired manuscripts.

This thesis re-performs the work that my co-conspirators and I create as it weaves what I have learned throughout. Upon speaking with my co-conspirators, I have decided to use the "I" in this thesis. It is not realistic to assume that everyone inhabits the same understanding and mis/representations, and I want to be critical of the use of 'we' in research as "it radically complicates, any easy assumptions about who 'we' are, who 'we' can be and become, who 'we' can/should/might want to speak for, and who 'we' include/are including when we use the word 'we'" (Taylor, 2019, p. 17). At the same time, like Trinh T. Minh-ha (1992), I consider how "in poetical language, there is no 'I' that just stands for myself. The 'I' is there; it has to be there as

the site where all other 'I's' can enter and cut across one another" (p. 121). I trouble binaries while I work through the (in)tensions of I/We, Self/Other, Subject/Object (Springgay & Truman, 2017).

While my co-conspirators and I co-conspire to create new understandings and opportunities for art/re-search in academic spaces "outside of the arts", I cannot presume to understand and embody another person's work and/or experience. Each collaborator gave me permission to curate their works in my doctoral thesis, but I acknowledge the limitations of myself as the first author. It is my ethical response-ability (Haraway, 1988) to share the experiences while leaving room for new encounters and subversive identities to unfold (Cloutier, Ibrahim & Pratt, 2016).

I think through these processes by writing about my positionality. I attempt to honour differences whilst I acknowledge the data/dada (Morawski & Palulis, 2009) and dadaist threads (Forcer, 2017; Kuenzli, 2015; Richter, 2010; Tzara, Picabia & Wright, 2018) that are woven throughout my life. I come to this project with traumatic educational experiences that un/situate the work. Throughout Art/Re-search (T)here, data/dada threads of knowing, being and acting are (un)grounded in the lived experience that I share with you now. As the "primary investigator" of this thesis, I believe that it is ethically responsible (Donald, 2009) to share the multiple pathways that I have traversed prior to delving into the literature, interwoven methodologies, theoretical networks and re-imagined performativities of the project. I share my liminal positionality and destabilize my 'self' to honour the multiple material/meaning of re-performing Art/Re-search (T)here - from here - to there. Perhaps some may be able to relate.

Data/Dada Interlude

Tristan Tzara shouts mischievously in 1918
My ears ring >>>>
Roaring Freedom:
Not the data!
Dada Dada Dada
(in)tense opposites
Woven, inter/laced, again
Yes – let's look towards…

> Inconsistencies abound about what may or not be known outside of language, Dada. I look to the grass, clouds, sounds, textures, affective strides and encounters that pop up in action, in the making, talking, doing. I rethink the grotesque, beautiful and mundane inconsistencies within the multiple (un)grounded learning threads. The people, places, and art that inspire me - the world. So, why art? Why research? Can the silences be breathed in, felt…lost again?

I often say that "I didn't go to art school to learn about art, I went for pedagogical alternatives" (Cloutier, 2016a). I was not drawn to making art in high school. My secondary art education experience was fraught with traditional definitions and expectations. Students could fail the course for not being able to do perspectival and/or figurative drawing "properly." I recall a planet I painted to depict global unity, tight gestures, cliché; the shame I felt with its failure, self-conscious accounts of what I could not do and express through visual languages: all bound within reductive beliefs about the nature of expression and representation. It did not speak to me, and while I acknowledge that it may have inspired some students to be creative, I felt alienated - weird without having an outlet; vibrating without methods to call my own.

Data/Dada Interlude

> *The data/dada of dreams, quicksand from childhood around corners. I wanted to avoid copies of nightmares, but I was open to letting it in. I did not have a choice: Reaching out for new images, sweet textiles wrappings, around friendships, growing texts, invitations pulling me in. The photographs and films imprinted on skin. The blurred borderlines prompted a fictional character to buy two budgies. Every day, she encouraged them to get out of their cage, but they just sat there, singing. The stirring of doors that open, whistle and guide me to get up, get in. I was visited by someone important in another dream. But with no particular message to bear, it was one of presence, clearly brought by an age of trembling, wanting to be shared.*

I changed high schools six times for various reasons. I did not have the knowledge or capacity to understand what I needed to honour the educational contours of my lived experience. So, I drifted. Ran away! I avoided what I perceived to be sources of control. I avoided relationships, myself… When most of my peers graduated from high school, I went to Mexico. As a "drop-out," I embraced aimlessness as the world moved around me – flowing with/out a

plan, often fearful of the unknown. I eventually had a deep desire to be grounded, to live in community, and to go back to school. The calling I had towards education could be somewhat pin-pointed go when I took a Spanish class in Oaxaca. After the last class, the instructor told me that he thought North Americans were weak, that they ran away from their problems, avoided responsibility and were not grounded in grassroots work. This was a formative moment in my life, as I understood the importance of belonging, justice and working and being in a place. I began to desire an ethic of care, and to that end, gravitated back to the educational system, which would ultimately "open doors." But where would I fit? How could I 'succeed'?

The high school I went to for my final year had a lot of different courses to pick from compared to the other schools that I had attended. Science in Society, Economics, Media Studies, Film, Writer's Craft, and Communications/Technology, for example, offered different choices for me. Choice was comforting. The pedagogy was not always inclusive of different learning styles, but a couple of experiences stand out for me. I took writer's craft twice. The first teacher and I disagreed on a few major ideas. His assignments were often focused on creating linear structures alongside a logic woven with rigid criteria. I did not thrive there. The writing I did was not indicative of what I could/would express otherwise. I had always been interested in stories and creative texts. However, I knew that the class was being taught by someone else the following semester. So, I went for it. I enrolled again. The experience was completely different. We learned about the Beat Poets. We were given open-ended writing prompts. Asked to respond to the experimental documentary, Baraka, through poetry. Baraka was particularly moving as it blended experimental modes of expression via the communication of social structures, systems, development, the land, farming practices, globalization. Critical of the world and visually expansive and experiential all at once, I began to understand where I could land (and be unlanded). I became excited to learn again, and while I do not have any of that writing anymore, I embody and recall the creative, sensitive, and responsive learning environment that had been created.

Communications/Technology was also transformative for me. I was given permission and encouraged to follow my own creative impulses. After having had a traumatic educational experience and not knowing many people at the school, I felt called to experiment and find my voice; I needed to work through some ideas and tools at my disposal. My teacher was relatively new to the profession at the time. She was an artist. I remember that she would get lost in her

creative impulses sometimes. The class was set up via technological working stations. Everyone had a computer. Everyone had their space. When I asked her if I could do an alternative assignment and work alone instead of working in a group, she agreed. I wrote a poem about Taoism. Yes, a religious philosophy that I was learning about at the time (*The Tao of Pooh* was by my bedside). I recorded a video that experimented with light and sound(s) of reading(s). I was drawn to thinking about philosophies of being and peace. I would say that the concepts still resonate with my work today, even though scattered and splattered with and against different elements, work and fields.

Looking back, I am surprised that I did not realize I belonged in a creative program. And yet at the same time, I was always passionate about place and accessibility. And, while my pathways took a detour, they energized me to pursue the projects that I am working with today. I would not change a thing. As you shall see, it all came full circle through community, art and pedagogy - embracing everything and nothing all at once; (un)rooted in place with the objects and bodies around me.

I still did not have the confidence or understanding of myself as an artist after high school, and I was set on grassroots community work and activism. While I got into a Development Studies program, I could not handle the courses: first-years were, for the most part, placed into large auditoriums whereby a transaction model focused on lecture style pedagogy, essays and exams. I became increasingly anxious. I would write political science and geography exams after not having slept, nightmares of failure and ghosts of what I could not achieve drowned my thoughts. A presence and absence of embodied knowledge flooded my experiences; I imploded in that space. I tried to enroll in different courses the following semester and managed to get into film studies and literature courses, but the pedagogy was still the same. I lost my scholarship, was later on probation, and then left.

I enrolled into a general arts program elsewhere. I did not yet realize that traditional undergraduate studies were not aligned with my learning style. I did not understand why it was so difficult for me. I wondered what was wrong with me. I did not fully understand why I was struggling, but I still dreamt of pursuing concepts relating to development and place in different creative ways: through poetry, documentary practices, photojournalism and film. After working different jobs, I drove to Vancouver to work for a friend's production company. While I was barely a production assistant, I got to witness creative and collaborative processes in action,

projects that focused on a cause, taking flight; working with difficult spaces through story-telling, art direction, composition and co-creation.

At the same time, I began to experiment with different artistic mediums. I performed my work at poetry readings, collaged my bicycle, took photographs of bizarre stagings of things in my apartment, experimented with body paint and performance, painted an image of two abstracted and colourful figures floating in the sky… I became obsessed with how we perform our emerging and interwoven identities and ideas through objects and politics of the everyday. I reveled in how the body could be inhabited as an artistic medium in the process as I thought about the power of making and creating. That's when I learned about a local art school, Emily Carr University of Art and Design. I heard it was difficult to get in, but what did I have to lose? My portfolio was messy and represented a process-based approach to art and my life. It did not demonstrate technique or skill. It was more or less demonstrative of a bizarre and embodied vulnerability, performative lifestyle and experimental engagement with texts. I showed a friend my portfolio after I was accepted. She responded: "I thought it was hard to get into Emily Carr."

Data/Dada Interlude

I know. I know. I do not know. Screens, extending whereabouts. frazzled calming mediocrity pointing - choosing this and that, trembling with the connection, bodies crossing over, within. There was disconnection and chaos while organizing the database. I had a new idea for it again, moving through with original and collaborative bodies and constrained release. To be an/other animal. To be with the animals. To be a plant. To be with the plants. The land. Camouflaged inside. It looks at me and says: "Well yeah, what was I supposed to do?" "Nothing", someone whispered. And then I was confronted with my own lost home - (un)grounded wanderings with those around me. Like pieces: some were handed to us, but we fought for others... Where are the lost ones? It happened in the (anti)art.

Not all visual artists know how to draw. Some artists will be able to depict the world in awe-inspiring ways because of the endless hours that they have dedicated to their material practice. But artists do not always use their hands to create something. Sometimes, the only material needed is one's body in space. Sometimes, artists lose momentum with an artistic process and become beginners with something new.

A room can become the corners of a picture-plane. A public space can be an expansive relational work. An event can become a social sculpture. Multiple materials, forms and spaces, and the interconnections between these, can, in many ways, redefine and continuously reimagine art and process. I do not think I would have survived an undergraduate degree without art school. I am grateful for the opportunities that I encountered there.

I curated a show while I was there. I took part in group exhibitions. I performed at VIVO, a local Media Arts Centre a couple of times. I created, facilitated and took part in community art projects. I fell in love with critical art practices that blurred genres and philosophies. I took classes on Derridian philosophy where we were invited to respond artistically and in whatever way expressed our perspective and thinking. I loved every moment of it as it seemed to hold the kind of learning space that I was always looking for. I grew to know where I wanted to be un/focused, and those messy threads are still relevant to my practice today. Many of my artistic and philosophical impulses are still with me. And for the most part, I have been able to continue on these unfolding and never-ending inquiries.

Data/Dada Interlude *(with additional questions moving forth)*

How can all of these forces inhabit and (de)(re)construct space together? Are tensions inevitable? Are discomforts necessary for change to occur? How does this unfold on the land - in place, in space, on a page, in a mouth, between hands: forms of foamy festering fun? How can I immerse myself into lived experience, textured details, random happenstance - life forces and the objects of our current lives, controlled by unknown forces?

My son was born during my final year of art school. I only took 3 weeks off before I returned to classes. My partner was a student at the school too and we used to pass him back and forth between classes. He sat in on a couple of the classes when he needed to. I retook my student photo so he could be in it - all wrapped up in a baby-carrier and attached and hanging from my hips and shoulders.

I was a young mother, and I was worried about my future and ability to get grants and make a living from my art. We were going to food banks at the time, and our rent was subsidized. Having grown up in a low-income household myself, I knew I would have to hustle. I did not know where I would fit. And while I had a complicated relationship with the education system, I thought I could offer something as a teacher with that experience. I must admit that I

did not know how truly messy and difficult it would be; an experience that would be all at once grounding and destabilizing. It was a choice that would lead me through multiple pathways, circling back, moving forth.

We moved back to my hometown of Ottawa once we were expecting our second child. I started my Bachelor of Education as soon as possible. I have been juggling schooling, work, art, life and parenthood in an intense way ever since. The Bachelor of Education was ultimately quite understanding and accommodating of learning differences. Professors often offered multiple ways of submitting work. As a result, I would often submit videos, photos or homemade booklets. A few classes included theories that I had heard of and was excited about. Difference was a buzz word that I gravitated towards. It referred to different learning styles and inclusivity. It reminded me of Derridean philosophies of speech and text. In both instances, difference resonates with concepts regarding how we exist and relate to ourselves and others in the world.

I began to process my own learning differences. I began to reflect on my lived experience, my past educational traumas and memories. I started my Master's degree right after the Bachelor of Education. I had support to work through the narratives about the silencing of my family's un/known silenced Wolastoqiyik (Maliseet) lineage via the methodology of a/r/tography. The thesis (de)constructed and opened up the walls and framework of my haunted house and the trauma therein. As I strived to push the boundaries of interdisciplinary art praxis and methodology, using an assortment of media, I was interested in how art-making could play a role in healing intergenerational trauma. This is where I encountered hauntology (Derrida, 1994) and the notion of looking for home as a work in progress (Chambers, 1994). Drawing from these philosophical notions, and supported by the methodology of a/r/tography, I inquired into the silencing of my indigenous lineage via intergenerational narratives, and in particular, the narratives of my grandmother and mother. I inquired into how these narratives affect my own being and processes and found that art-making created new understandings and transformation that often revealed absurd threads of social dynamics.

Data/Dada Interlude

> *...I saw them reflected in a found sculpture once, as if phantoms had been looming around it... Whispering in silence. Where is there and where is here? A voice is heard in the distance. I strain my ears. My eyes become spooked into it. It. I look into my eyes in a mirror and see piles of eyes. From all directions... in the*

borderland. Classes swaying by the river of wolves- These classes. Never in motion, always in motion, in motion, still. A River Runs through home and in an antiquated hushed house, as we gathered. Phantoms from the river slipped in. He was instructed. She was instructed. They were instructed. We were instructed. I was instructed. The matter moves me. Stories are braided in the multitudes of the everyday.

For me, it was institutionally-sanctioned emergent artful space that afforded me pedagogical opportunities to engage with my own process of knowing and coming to know. It was the choice that I was allotted. It was about an invitation to have artful engagements with the world. Art processes have had an immeasurable impact in my life and I wanted to create such spaces for others. With the support of my thesis supervisor (an inspiring and artful pedagogue in the academy), I aimed to co-create a space for others whilst also being a co-creator and co-participant. I wanted to experience these types of methods with others. I believed that people from all walks of life could benefit from learning spaces that blend art and research and I was energized by a desire to create open and responsive spaces in higher learning environments. I look back on my time at Emily Carr University of Art and Design where I learned about legendary artist, pedagogue, and activist Joseph Beuys (1990), who exclaimed that "every human being is an artist" (p. 22). Though this statement includes many questions, it is, in many ways, what inspired my initial review of the literature, which aimed to work through how the arts have been generally taken up in different research fields. I began with the initial overarching question: How are arts-based methods being employed in interdisciplinary contexts?

Data/Dada Interlude

Gazing outwards/backwards//
Simultaneously from the text/ures
Foreshadowed, shortened, compressed
Politicians, scientists, cultural theorists…
texts, languages, fields, voices
bounce: through material, ages.

It made promises
The skin remembers

The grassy jumps.
Eye/ing
Sights, touched ~~ Wind
The skin remembers.

Memories, sewn on digital files
Oh the lonely forgotten textures
Like moss and pixels in different rooms,
Galleries, data, bases
And feelings from childhood
Like mist being created by inks
Left out?
What methods remain?
What titles?
How do the paragraphs feel it all?
Closing statements, researchers dancing around
Making, sitting, still
Still, still

The pedagogue may takes notes,
transcribe, summarize?
Oh the summaries ~~
Specters of what was created and felt
artworks, transparencies, light,
center stage?
In the margins…
whispering, yelling, being used, use/full?

Speaking languages from a qualitative research 101 course
My eyes move through, gaze, stare, rotate, connect to the pages;
to understand what has been documented,

Moving with/through the literature

From the interludes and assemblages, (t)here.

Moving with/through the literature

In my review of the literature, I find that many researchers residing "outside of the arts" who employ arts-based methods are not engaged in art as a research methodology that is woven throughout the entire research process. In most cases, the arts are supplementary and used with research participants before they are analyzed with other methodological practices. This makes me ponder what would occur if researchers made art to inquire into their fields. I ask: What will happen when art-making is interwoven into all aspects of the research process with interdisciplinary researchers who are viewed in academia as residing "outside of the arts"? What unique manifestations will develop through interdisciplinary connections? Will transformations be underscored? Will further insights into interdisciplinary connections and/or individual fields emerge? I look towards the literature on arts-based methods for inspiration and support before I plan to facilitate space for interdisciplinary researchers to create art. Emerging questions inspire further lines of questioning, but first, I locate how the literature around interdisciplinary arts-based methods can inform my research.

Arts-based methods are made up of "useful techniques for both knowledge production and translation purposes" and include (but are not limited to) mediums such as photography, theatre, dance, movement, text-based art, painting, drawing, installation, and creative writing (Fraser & al Sayah, 2011, p. 110). These techniques are put into place for a variety of contexts and purposes in the "data collection process" (for example see Coad, Plumridge & Metcalfe, 2009; Driessnack & Furukawa, 2012; Elkis-Abuhoff, Gaydos, Goldblatt, Chen, & Rose, 2009; Fraser, Archibald & Nissen, 2013; Frith & Harcourt, 2007; Merriman & Guerin, 2006; Rollins, 2005). Artist scholar Daichendt (2012) speaks about the importance of arts-based "data collection" methods in research as he writes about how "these bits of information represent aspects of our thinking and can be analyzed with qualitative tools" (p. 52). Here, arts-based methods are 'analyzed' with qualitative research methodologies such as case studies or ethnographies, for example (Ibid).

At the same time, these methods are found to have significant and pertinent influences and inspirations in research contexts and are often employed for transformational (Freire, 1970; Greene, 1995) purposes. Research creation is put into research participants' hands through arts-based methods. Transformation is often found to be of importance when research participants

make art to describe their experiences (for example see Kilroy, Garner, Parkinson, Kagan, & Senior, 2007).

A review of the literature finds that transformation is often witnessed when arts-based methods are employed and that this happens because the dynamic between the researcher and researched is disrupted. Arts-based methods are found to make space for participants' cultural expression, thus resulting in nuanced, meaningful, participatory, and transformational research practices.

For example, there is often a direct link between arts-based methods, transformation, and health care research (Kilroy, Garner, Parkinson, Kagan, & Senior, 2007). The research shows that transformation occurs when participants can express themselves in multiple ways. It is important "to ensure that "children actively engage in research involving themselves" and that the arts play a pertinent role in this area (Driessnack & Furukawa, 2012, p. 3). Through mediums such as drawings, graphics, photographs and artifacts, "nurses can familiarize themselves with and advocate for the use of arts-based techniques" to give participants transformational methods for expression (Ibid). In another study nursing students were asked to engage their patients in sharing the meaning of living with a chronic illness through any method the patient chose (poetry, song, drawing, etc)" (Michael & Candela, 2006, p. 439). Importantly, participants are able to select methods with which they feel comfortable (for example see Driessnack, 2006; Driessnack & Furukawa, 2012). This arts-based pedagogical encounter resulted in multiple open-ended inquiries. Arts-based methods become transformational as they "throw up new possibilities and unearth alternative perspectives and ways of being and knowing" (Casey, 2009, p. 69). This is important to my own research project, as I engage participants in open-ended art-making: Possibilities abound.

In another study, researchers look at how midwifery and open-ended and emergent arts-based methods work together through the implementation of a program called My Time My Space, "an arts-based group for women with postnatal depression that aims to improve mood by reducing social isolation and using creativity to improve self-esteem" (Morton & Forsey, 2013, p. 479). Multiple art forms and workshops were made available within the program as participants. Allowing participants to engage with the arts-based techniques that they feel comfortable with provokes and facilitates transformation through a process of regeneration.

In a study that combines geography, Indigenous studies and medicine, transformation is emphasized as researchers subvert the idea that participants are passive consumers of knowledge (Skinner & Masuda, 2013, p. 312). Rather, through youth-led participatory methodologies, researchers worked within a program known to empower youth to express themselves via multiple methods, “including rap, dance, poetry, photography, painting/mixed media” (Ibid, p. 213). This transformational potentiality was born out of participants overseeing their own arts-based methods. This echoes throughout my proposal as I prepare to encourage researchers to experiment with their own preferred artistic medium. Leaving room for emergent participatory art-making has the power to empower people to express themselves in ways unthought of before.

In another study, arts-based methods can be found to become a catalyst for transformation when international development research is conducted on disaster relief and non-governmental organizations. In talking about trauma and transformation, researchers explain, “there is no better way than art to reawaken the heart of our people after the brutal war” (Huss, Kaufman, Avgar & Shouker, 2015, p. 682). Researchers organized arts-based workshops and participants created sculptures using available material (shells, sticks and stones, for example) to describe community needs. Drawings were then made to accentuate the information being expressed. The arts, in this way, were put in the hands of participants. This transformational methodological turn is significant as researchers seek to demonstrate nuanced and descriptive ways of revealing participant experience.

In another politics and development research study, Zelizer (2003) writes, “throughout the world, community arts-based processes have become an essential component of peace-building work in societies experiencing severe conflicts” (p. 62). In other words, the author writes about how concerns about power and dominance in research and in the world at large can be addressed through arts-based methods.

In Masking Terror, Alex Argenti-Pillen (2003) explains how Sinhala women who have gone through terrible violence in southern Sri Lanka seek to "reconstruct their communicative worlds and interrupt the cycle of violence” through traditional narrative art styles (p. xii). In many studies, “there are additional benefits associated with traditional arts” (Archibald & Dewar, 2010, p. 6). Like much of the literature gleaned in my review, by giving research participants the ability to express themselves in a way that suits their cultural preference, researchers cite the arts as being a tool to shift power relationships. When participants choose from a wide range of arts-

based methods, such as traditional arts, poetry, hip hop, drawing, sculpture, and so on, they can engage with the inquiry on their terms.

In an interdisciplinary geographical study, Aboriginal youth explore the relationship between place and health inequity through mural art in Winnipeg, Canada (Skinner & Masuda, 2013). Through participant-led arts-based methods, "the results demonstrated several ways in which place, mobility, and boundaries affected their health experiences and, in turn, reflected their perceptions of health inequity" (p. 210). For the co-researchers, the arts facilitate participation in city life as a collective; the space within the borders of the city and the arts-based methods implemented are activated with community-driven inquiry. Participatory arts-based methods have been developed "as part of an explicit attempt to decrease the power differential between the researcher and the researched" (Packard, 2008, p. 63).

In an article titled "Margin to Margin: Arts-Based Research for Digital Outreach to Marginalised Communities" the authors work towards "giving voice" to displaced populations through art (Sarantou, Akimenko, & Escudeiro, 2018). This important work further demonstrates art's transformational power, but it also removes art, as well as the researcher, from the art-making process - placing it, and themselves, outside of the "data source". This data is then taken up by other quantitative and qualitative research practices.

Similarly, I look towards another study whereby the primary researchers employed arts-based methods with their participants to "explore nonbinary youths' experiences of identity development, engagement in activism, discrimination, and mental health in Ontario, Canada. The arts-informed method of body mapping was employed in a workshop format to garner the experiences of 10 nonbinary youth (aged 16–25), in conjunction with additional qualitative methods" (Furman, Singh, Wilson, D'Alessandro, & Miller, 2019). The body maps that were created offered transformative space and understandings, but were then analyzed using qualitative methods that coded the meaning using NVivo 9 qualitative analysis software. I wonder: What meaning was absent through this analytical rendering of the project and experiences?

Arts-based methods demonstrate transformational potential as participants engage with art-making processes with decreased researcher interference. Arts-based methods offer research participants the ability to engage and express themselves in a transformational manner; "instead

of being helpless and passive, they are actively creating something" (Huss, Kaufman, Avgar & Shouker, 2015, p. 682).

This can occur within the sciences, too, as research participants are given the tools to express themselves in different ways. Arts-based methods are a path for transformational research when Physics Professor Jatila van der Veen (2012) uses "drawing as a means for students to get in touch with their own visualization and thinking styles" (p. 3). She, along with many other researchers and professors, are looking towards arts-based methods to give participants the space required to work through the tasks, information, memories, and narratives at hand. The use of arts-based methods reveals an interest in creating transformational and participatory spaces for research participants as options and diverse modes of expression are underscored.

An initial review of the literature finds that arts-based methods are used as a transformational (Freire, 1970, Greene, 1995) tool for research participants in diverse fields of study. Research shows that these processes emphasize healing, experience, embodiment, visualization, community and collaboration, but I was surprised because I found that while researchers employed arts-based methods with their participants, they were far less likely to make art in the research process themselves. While the arts are found to create transformational research processes, they are also often supplementary to the qualitative research context (Jones, 2014). In my initial review, rarely did researchers outside of the arts employ arts-based research in their own academic practices. This is why I proposed a project called *Art & Research (T)here,* a virtual learning community that facilitates arts-based research for interested researchers not directly involved in the arts.

In *Art as Experience*, John Dewey (1980) states: "not only are people changed by their appreciation of art but the making of art also involves a process of self-expression" (p. 302). This expression of self is born out of the methods that are employed. It is so wonderful to see this in the arts-based methods literature, but I wonder what will manifest when researchers make art to engage with their research areas? How will self-expression manifest? As I reviewed the literature, I found multiple transformational effects coming from research participants' use of arts-based methods, but I wondered what would transpire if researchers made art to inquire into their (inter)disciplines. I wondered: Can transformational and participatory spaces permeate

through every stage of the research process? Can researchers learn something new by developing art practices? ***Is art being made by researchers outside of the arts?***

Very few researchers outside of the arts employ arts-based research, but those who do have experience in the arts (Andrews, Evans, & McAlister, 2013; Gravestock, 2010; Jones, 2014). In sports research, for example, Gravestock (2010) explores drawing as an embodied arts-based research process. "In relation to art and design practice", she writes, "the story that these traces tell is simultaneously created and communicated through the body; through the movement of the arm, moving the hand, moving the fingers, to make the pen or pencil dance over the paper" (p. 197). As she describes how physical health and drawing are interwoven, she places much emphasis on the phenomenology of the artistic process. Her knowledge on artistic processes are activated within her respective discipline. Arts-based researchers outside the arts typically have a strong 'foundation' in the arts. This appears to be a deterring element for some as they worry about the final 'product' of their work. As I consider this predicament, I look towards cultural geographer, Jones (2014), who writes:

> There is nothing unusual in geographers collaborating with artists, but many of us are still uncomfortable in 'doing' art ourselves as a research practice. Artistic processes break us out of our social science comfort zones, forcing us to think in different ways. I would argue – and some practitioners may take issue with me at this point – that the practice is much more important than whether the outputs of these activities have any aesthetic merit. (p. 288)

As Jones (2014) speaks about the uneasiness that many researchers have about arts-based research, he points to the theoretical potential afforded by art-making as a process-based inquiry. He emphasizes its capacity to foster meaningful methodological innovation via epistemological and ontological processes through processes that honour different ways of knowing and coming to know. This is where the review of the literature propelled me to create arts-based spaces for researchers.

Arts-based research

Elliot Eisner (1976, 2005) began writing about arts-based research in the 1980s. The 90s were critical, however, as researchers began to move towards a "post-modern turn, leading to the origins of what later came to be called 'blurred genres', 'arts-based inquiry', 'scholARTistry', and a/r/tography'" (Cahnmann-Taylor, 2008, p. 5-6). In addition to these, many researchers emphasize studio practice as research (Barrett & Bolt, 2007; Baxter, K., Lopez, Lopez, Serig, & Sullivan, 2008; Dombois, 2012; Sullivan, 2005, 2010), or artistic inquiry (McNiff, 2008). Some

researchers look towards arts-informed research (Butler-Kisber, 2010; Cole, 2002; Cole & Knowles, 2008), research-creation (Loveless, 2019; Sawchuk & Chapman, 2012; Springgay & Truman, 2017), practice as research (Allegue, 2009), arts-based enquiry (Finley, 2005; Kossak, 2012), creative research (Carter, 2004), artistic research (de Assis, 2019) or art as research (McNiff, 2013). Of course, these and many other researchers blur the boundaries (Knowles & Cole, 2008; Leavy, 2009) of art, research, and pedagogy. Importantly, in each instance, researchers "explore the potentialities of an approach to representation that is rooted in aesthetic considerations and that, when at its best, culminates in the creation of something close to a work of art" (Barone & Eisner, 2012, p. 1). In the words of James Haywood Rolling Jr. (2011), "arts-based methodologies are characteristically emergent, imagined, and derivative from an artist/researcher's practice or praxis inquiry models" (p. 110). Art-making becomes embedded in all aspects of the research process.

There are so many arts-based research terms and processes, and I linger within the expansive qualities of each. A/r/tography (Irwin, 2013) immediately spoke to me as I began my journey as an artist in a Faculty of Education. It creates space to inquire into the generative spaces between art, research and teaching. Moreover, throughout my Master's degree (Cloutier, 2016), I was supported by the methodology of a/r/tography from within the intersections of autobiographical writing and art-making (de Cosson & Irwin, 2004). I was inspired by *theory as a/r/tography as métissage* (Irwin, 2004), a method of "relational aesthetic inquiry" (Leggo, Sinner, Irwin, Pantaleo, Gouzouasis, & Grauer, 2011, p. 239). This allowed me to inquire into how contemporary art practices can go beyond cultural capital (Bourdieu, 1991), beyond art for art's sake into a socially transformative realm. As I explained in my Masters, in addition to the being able to re-perform the tension between presence and absence in experimental ways, "I look[ed] towards the arts-based research methodology of a/r/tography, because as an interdisciplinary artist/researcher/teacher, relational social practices can be inquired into via a wide variety of material" (Cloutier, 2016, p. 5).

A/r/tography has grown since its inception in the early 2000s. I think about how it creates "possibilities for exploring the relations between theory and practice by promoting processes that are more fluid, open-ended, and open to possibility" (Leblanc & Irwin, 2019, p. 16). This expansive process propels me forward as I consider the possibilities that unfold when researchers 'outside of the arts' create art and weave it throughout the entire research process.

While the arts-based methods literature shows that many researchers outside the arts are not weaving art-making throughout the entire research process, it demonstrates many possibilities moving forward. Transformation, for examples, is often found to be a positive outcome from employing arts-based methods. This demonstrates a potential area for development, and pushes me towards exploring it. Like Sally Eaves (2014), who looks for an "engaging rationale for expanded application of arts-based methods across research, practice and pedagogy" (p. 156), I am inspired by a possible convergence and expansion of fields.

Expanding the arts through academic fields inspires me. I look at the groundwork that has been done by arts-based researchers and am moved by continuous growth. I believe that there are many reasons why the arts need to be more immersed in methodological and pedagogical processes within University spaces and amongst/between different disciplines and academic fields. I always imagined that my PhD research would take on a life of its own. Will my project emerge as an arts-based research project after all, I wondered?

Emergent questions of Art/Re-search (T)here

As I worked towards creating a dialogue between art and inter/transdisciplinary research, the study was guided by four questions, including:

- How does *Art and Research (T)here,* an online learning space for researchers outside of the arts, facilitate arts-based research?
- What epistemologies and ontologies are enacted as researchers engage with arts-based research?
- How do researchers engage with art as a transformational process and the notion of "getting lost"?
- How can virtual spaces facilitate the experimentation of arts-based research, and how can this combination of these two be useful for teaching and learning?

The tagline on my initial call for participants read: "Are you interested in getting lost, even momentarily, through art? We are looking for researchers from diverse academic fields".

Recruitment poster, 2017

It was my hope that this study would be performed with a minimum of 5 and a maximum of ten researchers across Canada. My aim was to have different geographical areas and fields of study included in the project as participants would be encouraged to "get lost" (Lather, 2007) from and with here and there - (t)here. This could have included any of (or combination of) women's/gender studies, geography, political science, geography, international development, health care humanities, health and sports research, social work research, and science. In this way, on a first come first serve basis, researchers were selected based on having employed arts-based research methods for transformational purposes in the past, and on whether or not their disciplines, universities, and geographical locations are already included in the study. I was also looking for people who did not have enough support to pursue arts-based research in their respective institutional spaces to co-create a virtual learning community by dreaming and scheming together (McDonald & Cater-Steel, 2017).

Six incredible scholars and practitioners came together as researchers, pedagogues, writers, and makers from diverse fields, including English, Cultural Studies, Social Work, Indigenous Studies, Game Design, Labour Studies, and Education. Each co-conspirator worked through getting lost in their research fields through art.

Through the project, I allowed my initial research questions to change in relation to ongoing relationality with my co-conspirators. I thought about how the initial research questions needed to change and grow for new understandings to emerge. Getting lost (Lather, 2007) in the process of engaging with multiple art and research spaces allowed new lines of inquiry and questions to emerge as I asked: What is art? What is research? I wondered what generative possibilities would emerge as researchers let go of the qualitative methods that were originally sanctioned by the university through art. How would research fields connect through art-making?

Co-creators / Co-conspirators

The initial call for participants went out to part-time or full-time professors and researchers in Canada who wanted the time and support to develop art-making processes with, in, and about their respective research context(s) and who wanted to develop interdisciplinary and/or transdisciplinary connections. In the end, six co-conspirators emerged and volunteered to participate in the project[1] (Taylor, 2019).

Adam Clare

Adam Clare is a Professor in the game design program at Sheridan College. He has worked on escape rooms in multiple countries, and wrote the book Escape the Game about designing escape rooms and puzzles. In 2016 he wrote The Unofficial Pokemon GO Tracker's Guide: Finding the Rarest Pokemon and Strangest PokeStops on the Planet. Adam has worked on award winning games for nearly every platform from digital to the real world, from VR to AR. He co-founded Board Game Jam and an independent game studio, Wero Creative. Adam holds a MEd from OISE.

Wendy Crocker

As an Associate Teaching Professor in the Graduate School of Education, Dr. Wendy Crocker teaches foundation (*Leadership for Social Justice*) and research courses (*Introduction to Action Research, and Intermediate Research Design)* in the doctoral Dissertation in Practice (DIP) program. Additionally, she instructs in the Curriculum, Teaching, Learning, and Leadership concentration, and facilitate the eight week summer course, *Curriculum in Theory and Practice*.. Most recently, Dr. Crocker has been involved in the course redesign of the F2 Leadership for Social Justice course, and the design, implementation, and facilitation of the *Doctoral Seminar in Educational Leadership* that has *Early Childhood Curriculum Leadership* as its focus.

Nadine Flagel

Nadine Flagel is a white settler living and creating on unceded land of the Sḵwx̱wú7mesh (Squamish), səl̓ilwətaʔɬ (Tsleil-Waututh), and xʷməθkʷəy̓əm (Musqueam) peoples. Trained as an academic, she holds a Ph.D. in English Literature from Dalhousie. Her interest in the Transdisciplinary Art and Research project is part of a larger move away from the (im)possibility of a tenure-track academic career and toward balancing contract instruction, care of children, and

[1] These biographies are presented as they were shared with me.

textile art. As a self-taught emerging artist, Flagel has little formal arts training but has been working in a recognized capacity as a professional artist for a few years. Initially, she constructed a wall between art and academic studies. However, within the supportive environment provided by Art and Research (T)Here, she has identified many structural and thematic similarities between her academic work and artistic work.

Irene Jansen

I'm a 50-something white straight cisgender (she/her) settler, ninth child of Dutch Canadian immigrant parents. I've worked at unions for over two decades, as a researcher, educator and human rights worker. I was on sabbatical while participating in the Art and Research (T)Here project, learning how to facilitate digital storytelling (StoryCenter model) and Theatre of the Oppressed.

My goal is to facilitate participatory media for social justice. I'm interested in expressive art that challenges capitalism, white supremacy, colonialism and other oppressive systems. I'm concerned about the tendency of some arts-engaged projects to reinforce stereotypes and maintain systems of oppression.

My research is grounded in feminist political economy and intersectional feminism. My methodology is primarily qualitative, and I draw on the disciplines of social work, sociology, anthropology, political science, legal studies, digital humanities, and oral history.

Lucia Lorenzi

Lucia Lorenzi (b. 1987) is a Black biracial multidisciplinary artist and scholar born and raised on Kwik'wetlem territory just outside of Vancouver, British Columbia. She holds a PhD in English Literature from the University of British Columbia, and is a self-taught painter and illustrator working primarily in hand-lettering, illustration, collage, and abstract painting. Her illustrative work has been commissioned by the Sexual Assault Support Centre at the University of British Columbia, and has most recently appeared in a special issue of The Capilano Review alongside other Black Canadian visual and literary artists. Lucia is currently a SSHRC Postdoctoral Fellow in the Department of English and Cultural Studies at McMaster University.

Gladys Rowe

Gladys Rowe, b.1979, Swampy Cree (she/her) and member of Makeso Sakahikan Inninuwak (Fox Lake Cree Nation) with traditional territory in Northern Manitoba, not far from where the mighty Nelson River meets the Hudson Bay. These waterways today are deeply impacted by

hydroelectric development. She was born in Winnipeg, Manitoba on the traditional lands of the Cree, Anishinaabe, Dakota, Oji-Cree, and Metis peoples, in Treaty One, where the Red and Assiniboine Rivers meet. She also carries family histories from Norway, Ireland, England, and the Ukraine. She has degrees in social work from the Universities of Victoria and Manitoba. She completed her Interdisciplinary PhD at the University of Manitoba in Social Work, Indigenous Studies, and English, Film & Theatre. Gladys currently lives in Washington State on the traditional lands of the Suquamish, Duwamish, Nisqually, Snoqualmie, and Muckleshoot Nations. She is a scholar and artist who uses diverse processes to make meaning of the relationships and accountabilities we hold with ourselves, one another, and with generations to come.

Emergent methods and methodologies

I wanted to feel and experience it all; the inconsistencies, random observations which did not fit in specific lines of flight; the tensions, (in)tensions, loss, catapulting and staying still all at once. I wanted to be accountable to others and the spaces shared. Not everything had to fit into a neat package as I felt dynamic forces and interjections coming from multiple spaces and places. In this way, (t)here, as I encounter a multiplicity of data/dada (Morawski & Palulis, 2009) through many processes, I think-make-do about how "methods require (in)tensions" (Springgay & Truman, 2017, p. 211). These are the methods that I embrace.

In the following pages, I will be introducing an overview of the methods and processes that were employed throughout the project. As the participants and I engaged with the project, data/dada was collected in a multitude of ways. The collective methods of the project created space for playful dadaist mishaps, for pain to reappear, to be acknowledged, to be let go; discussions followed - fantasies of burning art, texts and memories to become, a possibility.

A questionnaire was used at the beginning of the project to determine each co-conspirator's project goals. Here, I asked about everyone's artistic interests and experiences in relation to their respective inter/trans/disciplines. This information was used to create individualized project-based plans and resource lists and was organized on a wikispace where everyone could gather and share information and documents. Bios were included here, and a preliminary and emergent schedule was agreed upon, one that was scheduled to end with a 'final' meeting (found in appendix). The word "final" does not capture the lack of finality that was felt as the project unfolded.

- Co-conspirators and I introduced ourselves and began to organize through the creation of a wikispace.
- Co-conspirators and I curated art and concepts in order to research (un)grounded research practices.
- Wikispace shut down and different virtual spaces were co-created and designed upon.
- Co-conspirators and I engaged with self-direction and (un)disciplined processes with community support through the virtual material-discursive spaces that were available.
- Co-conspirators and I engaged with art-making processes and methods, and prepared to re-perform and present our individual Art and Research through a virtual art exhibit in-process.

- Co-conspirators and I collaborated on a mail art project to answer the initial research questions collectively in order to allow them to change, shift and emerge.
- Co-conspirators and I reflected on our assemblages through our collective and participatory modes of inquiry and making.
- I began to (un)code the data/dada; the questionnaires, transcripts, the art. I listened to recordings and went over transcripts. I took notes, painted and doodled the digital multiplicity and difference. I came to understand Art/Re-search (T)here through these diffractive methods.
- I created a transpedagogical assemblage and performative art installation to move through the individual and collective meanings and data/dada threads.
- I did some co-writing with co-conspirators who volunteered.
- I continued to engage with performative art-making and poetic renderings in order to move through the continuous matter/meanings that arose.

Lost curation

After our initial introductions and consultations, we decided to use wikispace to collaborate. We used the wiki to share references and artists that may be working in similar areas as us, to compile collections. Many artists were discussed during the earlier stages of our virtual community. Regardless of the amount of experience collaborators had with art, everyone took it on in various ways in a research capacity. Identities as researchers and artists were negotiated in different ways as artists and references sparked inspiration for individual and collective projects. Curation as research was queried as assemblages of references and inspiration were gathered. The Internet was gleaned. Some of us went to museums and posted photos. Through the collections of artists, books, names, dates, and movements, my hope was that understandings of emergent possibilities for individual inquiries would emerge. As collections got bigger, as museums were visited and cited, wikispace was shut down.

...Interestingly, curating comes from the Latin curare - meaning “to care” for a series of artworks (Plagens, 2013). Regardless of what was being curated, I wanted to trouble traditional conceptions of curation, whereby artworks and information are ‘organized’ and ‘placed’ in a particular space. Curation is expansive, a porous activation of ever-emerging modes of inquiry and lines of thought; rather than providing a static mode of representation (Johnston, 2014).

I considered how encounters with contemporary art practices need to be researched alongside dynamic encounters of loss, as the erasure of our collections gave us insight into the temporal way of knowing through the arts. I believed that this loss makes way for new creations, that this loss should be focused on in processes of experimentation.

I considered how "moments of closure inevitably represent loss of possibilities, but they don't necessarily mean becoming boring or simplistic, or resorting to a kind of disciplinary collage" (Bencard, Whiteley & Thon, p 27). The project had to shift through virtual material-discursive spaces. Looking back on how artworks and inspirations were curated and collected, I now ask: What can curating and collecting contemporary art teach us about art and research? How can the loss of our collections and the instability, excess and absence of virtual-material-discursive space resonate in each of art practices? How will curated material become embodied once they can longer be accessed?

Co-created virtual spaces

Little did I know at the time that the death of the wiki would allow us to let go of digital spaces that had been created in favour of an emergent practice of re-collection and encounter. After engaging in a discussion about it and facilitating a survey, we had weekly meetings over Google Hangouts. In addition, while privacy issues were acknowledged, the group decided to create a Facebook group where ideas and processes would be shared. Facebook played a role in blurring the boundaries between work and life. Facebook contained more 'liveliness'. Researchers did not need training in this area as these platforms were accessible, known and user friendly (Gu & Widén-Wulff, 2011). Working together over Facebook and Google Hangouts was found to be more generative than the wiki.

Each participant was also invited to post their process on their own Instagram and/or Twitter account. This allowed for further connections to be made amongst some of us outside of the set hours of our collaborative process. Some of us were also able to witness ongoing creative processes on a regular basis on this platform; to stay engaged and connected to each other and with the greater public with an interest in art, education and research. In this way, social media also became a form of knowledge mobilization as participants engage with their artistic processes (Rourke & Mendelssohn, 2017). This was not a stretch as "most researchers are familiar with websites, wikis, social networks, multimedia sharing, and online document. Social

media provides a convenient environment for scholarly communication" (Gu & Widén-Wulff, 2011, 762).

Like working between fields, working with/in virtual material-discursive spaces created threads and networks between our virtual encounters. The group wanted to connect fairly often and were opened to taking on different spaces to do so. The ability to check the Google Drive, Facebook, and Instagram as needed beyond the weekly Google hangouts facilitated more opportunities to build community through a shared vulnerable and inquisitive practice. Methods were multiple and vast as many possibilities emerged with/in co-created virtual spaces.

With emerging art and research practices, and alongside art practices that depended on virtual material-discursive networks, web-based processes were crucial to the creation of our spaces. Co-conspirators were able to experiment with their own art-making interests and engage with other researchers about the intersections of art and research in virtual/material spaces in this way. Creating online learning spaces was of great importance (Lögdlund, 2010) to "facilitate multi-modal research processes and promote research as a collective rather than individual practice" (Young & Perez, 2012). The virtual spaces that were co-created facilitated an online community that supported individual art-making processes and collective inquiry. More than anything, the virtual spaces created supportive networks whereby each of us could be creative while receiving the feedback and community required to move through difficult spaces. Each collaborator, co-creator and co-conspirator was engaged with their own art-making process before and after meetings to share and receive emergent feedback and support.

Art-making

Before participants began working on their independent arts-based research, they submitted a project proposal. These proposals included mediums, genres, materials, scale, and included a project description focused on theoretical backgrounds and transdisciplinary content. Each participant was then given feedback and posed questions to their collaborators before everyone branched off. These proposals were only meant to document ideas and process. Participants were encouraged to deviate from what was originally proposed if new ideas came into fruition.

As an "artistic process of creating rather than discovering information" (Leggo, 2012, p. 248), our creative reflections became sites of meaning-making. As we engaged with art-making and discussions that related to everyone's interests, we conducted re-search in a collaborative

and participatory way. As we engaged with our projects, Art/Re-search (T)here unfolded in an emergent manner as we "remained flexible and open to modifications" (Hesse-Biber & Leavy, 2008, p. 3).

While art and research still inhabits a marginal space with research outside of the arts, "the academic environment is becoming more responsive to new methods of investigation" (McNiff, 2008, p. 31). I am so happy that we are riding this wave. These art-making methods are threaded throughout the entire re-search process, and re-presented and re-performed throughout each of this thesis' articles. The art-making process is threaded through curation and by my own art-making throughout. I acknowledge my own limitations and trouble analysis, the individual and collective art-making generated multiple meanings. Our individual art-making and the mail art projects offered further divergent (un)grounded lines of inquiry which inhabit multiple spaces of (in)tension.

Collaborative processes and mail art

My co-conspirators and I collaborated on a mail art project to answer and reimagine the initial research questions. (T)here, I think about how "the boundaries between artists and learners, arts practice and education are blurred as the collaborative process of art-making itself becomes a pedagogical act" (Knight & Riddle, 2018, p. 127). I work through the assemblages of the collective and participatory modes of inquiry and making as I look towards the initial statement shared with my collaborators[2]:

> "I hope to create a series of participatory and inter/transdisciplinary artworks that engage all of you in the act of research through various lines of questioning that address my initial project proposal's research questions. Curation, pedagogy and the concept of getting lost (and multiplicity?) will be queried through mail art, book-making, video responses, and living encounters of the every day. This was conceptualized in response to a need to feel connected.
>
> (Un)Specifically, I will send each of your mail art that you will be invited to add to. This may include doodles, collages, text-based works, short video clips, pictures of your living room, your lunch and/or your favourite book. These may be accompanied by notes, questions, and/or word play. The process can be lateral,

[2] The following text was shared with my co-conspirators through our Facebook group.

linear, absurd, or structured depending on how each of you work with the material.

Importantly, the process will not be skill-based. Rather, as a conceptual and playful encounter, I do not foresee it taking long to add to. Playful and experiential emergence is everything. With that, you will find additional addressed envelopes with postage.

You will then be invited to send your revised mail art to another community member… Eventually, it will make its way back to me where it will be put into a book, a frame, an installation art piece and/or another assemblage. All of the aforementioned may be relevant as the material works its way into the studio. As a participatory artwork, my concept is still emerging.

Through collaborative art-making, my process will be interwoven with the so-called 'beginning, middle and end' of the overall research process. All of you, in participating in my art-making process, will be directly involved in working through the research questions set out by my thesis committee and I. While these may be posed in accessible and playful ways, they will be 'born out of" the following institutional lines of questioning, including:

1. What epistemologies and ontologies are experienced as you engage with arts-based research?
2. Do you engage with art as a transformational process and if so, how?
3. How does the notion of "getting lost" speak to you, if at all?

My hope is that this collaborative and creative act of addressing research questions together will embody and facilitate Art & Research (T)here as a participatory arts-based research project. As a form of creating rather than 'discovering' information, my hope is that new lines of inquiry will emerge. Most importantly, it will allow us to connect with material (and each other!) in a participatory and 'hands-on' way."

This collaborative and participatory process invited co-conspirators to address and work through my initial research questions in an open-ended and relational manner (Taylor, 2019). Questions emerged and changed as the mail art was sent across the country and passed through different hands.

Occupying spaces of uncertainty in transdisciplinary contexts was important to this process, the un/knowing was full of generative (in)tensions. Participatory and collaborative arts-based methods were process-based, relational, and emergent. (T)here, processes were destabilized, but new questions and lines of inquiry emerged. This collaborative mail art process, created further participatory and emergent networks and connections. Understandings of what research and getting lost meant emerged through multiple excesses, absences and moments of loss as we encountered contemporary art online and in person. Spaces open up; diffractively to create new entanglements unthought of before so differences can be honoured.

Coming to know co-conspiring assemblages of art/re-search through métissage

The use of the term co-conspirator came up as the group discussed the need for a revised sense of creative allyship in academia. Relational actions in academic spaces that support transdisciplinary growth amongst people who are often excluded from art and research is underscored. There is urgency to support one another in academic spaces that often leave people and methods out: to open spaces up to differences, for accessibility; for entanglements to emerge from self-direction, collaboration, co-creation and/or non-hierarchical methodologies.

The term co-conspirator reimagines allyship by people inside and outside academic spaces that work towards sustained practical change (“Feminista Jones doesn't think you're an ally”, 2018; Taylor, 2019). Through Art/Re-search (T)here, within the movement of opening academic spaces up to further differences, "we are challenging that system and so we have to conspire. We have to plot and plan” (“Feminista Jones doesn't think you're an ally”, 2018). Being a co-conspirator requires persistent action and dedication to practices that aim to open spaces up.

Carol Taylor (2019) tends towards a need for co-conspirators and posthumanism in higher education; towards reimagining pedagogy, practice and research. I look towards this important work as it provokes a need for Indigenous, Black, feminist and White researchers to become “co-conspirators of difference” through response-able and care-full manifestations of materialized and affective methodologies (p. 4). Art/Re-search (T)here, unfolds as a methodology that supports the work of co-conspirators’ in thinking-making-doing beyond dominant representations in academia and beyond This emerges through multiple assemblages and métissage.

Métissage (Hasebe-Ludt, Chambers & Leggo, 2009; Hasebe-Ludt & Jordan, 2011; Hasebe-Ludt & Leggo, 2018; Lionnet, 1989) played a large role in allowing me to understand

the emergent assemblages of Art/Re-search (T)here. I look towards Françoise Lionnet (1989) who works through the ethical, feminist, and decentralized concept of métissage in her work: an interwoven methodology of re-storied narratives that transcend binary systems, methodological processes and identities. I think about how "métissage encourages genuine exchange, sustained engagement, and the tracing of mixed and multiple identities" (Hasebe-Ludt & Leggo, 2018, p. xxii). Thinking through how methods derive from and with a co-conspiring métissage allows me to approach the emergent processes with ethical relationality whereby differences are celebrated and woven into the work (Donald, 2009).

The experience I had with arts-based research and a/r/tography during my Master's degree was still very relevant and meaningful in this Doctoral work. While I found that *Art/Re-search (T)here* emerged as a methodology in and of itself (as I shall re-perform throughout this thesis) I still looked towards theory as a/r/tography as métissage (Irwin, 2004) as method of "relational aesthetic inquiry" (Leggo, Sinner, Irwin, Pantaleo, Gouzouasis, & Grauer, 2011, p. 239). (T)here, I was and am inspired by the work that métissage has done to bring communities together.

Thinking through how methods derive from and with a co-conspiring métissage allows me to approach the emergent processes with ethical relationality whereby differences are celebrated and woven into the work (Donald, 2009). For curriculum scholar Dwayne Donald (2012), "[e]thical relationality is an ecological understanding of human relationality that does not deny difference, but rather seeks to understand more deeply how our different histories and experiences position us in relation to each other" (Donald, 2012a, p. 103). (T)here, métissage is a theoretical space and a methodological approach that provides hands-on processes and opportunities for honouring difference and the lived threads of inter/woven lives (Hasebe-Ludt, Chambers, and Leggo, 2009, p. 8).

Métissage becomes entangled with Art/Re-search (T)here as a multiplicity of scholars work towards relational practices that co-conspire to open spaces up in higher education. This resonates with what co-conspirator, Gladys Rowe (2020), shares through her work about re-search. Re-search is the work of resurgence (Absolon, 2011). It is the work of re-storying narratives; telling stories differently.

Art/Re-search (T)here embarks on this process via affective and relational methodologies. I look towards Dwayne Donald who states that "what is needed is an Indigenous

form of métissage, specific to Canada, and focused on an interreferential understanding of Aboriginals and Canadians that acknowledges and respects difference." (Donald, 2012b, p. 538).

At the same time, like Trinh T. Minh-ha (1992), who poetically traverses the inseparability of I/We, "métissage, as research praxis, is about relationality and the desire to treat texts – and lives – as relational and braided rather than isolated and independent" (Donald, 2012b, p. 537). I work through relational processes via the emergent methodologies of métissage as I ask: Can I work through ethical relationality in "ways that are attentive to ontological and epistemic differences between knowledge systems" (Kerr & Ferguson, 2021, p. 712)? Moreover, can I do the important work of blurring siloed and divisive spaces that do not take into account entangled states of being/knowing/acting?

Through Art/Re-search (T)here, I draw from métissage via the contemporary poetic traditions of re-mixing, and the anti-art movement of Dadaism of the 1920s. I re-perform assemblages of words, materiality and what is diffractive of the in-between. While métissage is not always woven into the entirety of the thesis, I acknowledge how it is threaded, deconstructed, and re-imagined through relational processes of questioning and re-questioning throughout the work. (T)here, métissage is woven into the thesis alongside the generative co-conspiring assemblages of what is yet to come, emerging still.

In my first article, I employ the term métissage because much of the writing that my co-conspirators contributed about their art/re-search is included there. (T)here, the métissage is shared through the written work and art/re-search as it was submitted to me. This is similarly shared in a relational apPENdix, whereby each co-conspirator shares their experience through dialogue, poetics and the written word without being silenced.

Each co-conspirator was generous with their time throughout the project, and I could not expect them to co-write the entire thesis with me. However, relational processes of writing through métissage were pivotal. In addition to writing project statements and answering open-ended questionnaires, Nadine, Lucia and Gladys were able to volunteer their time to do a conference presentation with me. My initial research questions are re-encountered further for the 6th Conference on Arts-Based & Artistic Research. (T)here, the presentation is organized to prioritize the voices of Nadine, Lucia and Gladys via métissage as the project is re-imagined and re-questioned again; an energetic and diffractive dialogue and conversation unfolds. Later, as you shall see in the relational ApPENdix, the Art/Re-search (T)here group is able to collaborate

on some poetry at the end of my writing process. This ensures that the thesis is held accountable to the relational spirit of the project.

Through relational art, research, pedagogy and métissage, I re-imagine the project's initial research questions (and the work that was created throughout) alongside my co-conspirators before and after I have to work on my own via generative and ongoing assemblages of art/re-search. (T)here, I re-perform this interwoven work in my second and third article. While the assemblages of art/re-search are often worked through via métissage, the emergent material/meaning of the work is interwoven and embodied in the vast amounts of artworks that are experienced and shared. The assemblages are all at once understood, unrecognizable, performative, lost, embodied, and transformative.

While I address assemblages in relation to my theoretical networks shortly, it was a critical part of coming to understand Art/Re-search (T)here. With a generative understanding of the dynamic space between métissage and assemblages, and as you shall read in my first article about the (in)tensions of language and the post-human, I want to acknowledge the methodology of métissage as an important part of this process and thesis at large; a process that leaks outwards, trickles through, extends into new understandings. It facilitated the co-creation of space and new understandings of *re-search* (Absolon, 2011; Rowe, 2020) through art.

Re-search

As my co-conspirators and I continuously questioned and re-questioned what research means throughout the project, one of my collaborators taught me about her own doctoral work regarding Indigenist re-search before I began to put this thesis together. Co-conspirator and collaborator Gladys Rowe (2020) looks towards "Anishinaabe scholar Kathy Absolon (2011) [who] describes the hyphenated term re-search as a process of looking again, where our location and ways of searching are used to gather knowledge. Re-search is an act of resistance and resurgence for Indigenist Peoples" (p. 17). The individual and collective works of this project emerges as Art/Re-search (T)here, as co-conspirators (Taylor, 2019) take up the act of re-searching many (un)knowns. I look again as a relational co-conspirator in this important work. This becomes a part of 'heartwork' (Rowe, 2019, personal communication) that the project generates.

> Re-search projects, questions, methods, and meaning-making are relational, iterative, and lived deeply within our hearts and spirits. We feel called to re-search for various reasons – community responsibilities, personal transformations, and

> broader contributions to processes of decolonization and resurgence. In answering the call to engage in re-search, we bring more than the methodologies or the tools to get the work done – we bring our whole selves. We bring all of our experiences and our relations into the re-search. The work of re-searching is not simply about the actions – it is about the environment within which the search is embedded and about the way that this then transforms us as Indigenous re-searchers. (Rowe, 2020, p. 47)

(T)here, throughout this thesis, I consider how re-search is employed by Indigenous and non-Indigenous co-conspirators to do/be with the important work whereby meaning-making and relationality transforms what Art/Re-search can be and do. At the same time, alongside my co-conspirators, I do the work of acknowledging the difficult histories and conversations (Taylor, 2019). I try to work through how (in)tensions (Springgay & Truman, 2017) and "tensions exist over the history, culture, and identity of the people who live together in the place now known as Canada" (Donald, 2012, p. 533) by honouring the difference and relationality of the emergent methods and methodologies that were shared. This re-search project opens dialogue with diverse universities, departments, and re-searchers interested in getting lost "in the midst of differences" (Aoki, 1993, p. 268) to re-imagine what research, what it looks like and who it includes. Interwoven and relational differences allowed me to move through new understandings to move beyond strict confines of disciplinary spaces, people and relations. New questions emerge with each unfolding art re-search inquiry.

These threads were worked through with Gladys Rowe who volunteered to do some additional co-writing with me. Within/in a re-creation that inspires Art/Re-search (T)here, we met again. I told her about how my process was going. I told her about my emerging understandings of re-search, art and pedagogy, and we engage in a collaborative writing activity through poetry. We began by engaging with what it means to be a co-conspirator through art and re-search by writing our own poetry for five minutes. We then read what we had written to one another, before taking another five minutes to respond to each other's poem by adding to our own. We read what we had to each other again before we created a collaborative piece. I invited Gladys to choose a line from her poem to begin this collaborative work. I added to it, responding intuitively, in relation. She added to it, in poetic conversation. We continued until we both felt as though we had come to new relational understandings and rhythm. I began the process by asking: *How can re-search be worked through with co-conspirators through art?*

Gladys

An invitation

Extended space

Possibilities expand

Tentative testings

Paint across papers

Collaging

Ask us to look again - shift gazes

External expectations and measurements

Look inside to ask - why me, why now, for what purpose

How am I willing to show up?

Genevieve

A call to action,

Be-longing with the material that matters

Matter, colour, space, pigments, pushing back

Pulling in - paint, pixels, sound waves,

smiling, eyes (t)here

Hands,

Matter(s).

Time to be still, quickly

I want to be with you,

as the places are felt, the sky, air pulsating, trickling in

Making the hands move through

Gladys

I look again, with you

A flow of words, gestures, vulnerabilities across pages and videoscapes

Backgrounds blur and visions heighten

Hold accountable

The relations we bring and futures we hold with fervour in our hearts

Be different, do different, feel different
Witnessed in what is created
Be heard and held
Build these relations
Shift our gaze: to see, to hear, to witness, to stand beside
Fists raised, a collective call out
For futures, created in these relational spaces
What we breathe we re-search, into being

Genevieve
Can I re-search as a co-conspirator?
How can re-searching be honoured
as a process of pushing back?
How can we resist the limiting systems
that consume bodies -
Bodies of knowledge?
Bodies, breaking binaries -
This expansiveness and resistance that I reciprocate,
The earth, (un)homed
Language, (un)felt
Coming back to the material, in hand(s)
"I"
"We"
A call to action,
Be-longing through the emerging material
In solidarity.

Gladys and Genevieve
A flow of words, gestures, vulnerabilities
across pages and videoscapes
This expansiveness and resistance that I reciprocate

The relations we bring, and futures

we hold with fervour in our hearts

Be-longing with the material that matters

Tentative testings

Paint across papers

Collaging

The earth, (un)homed

Language, (un)felt

Ask us to look again - shift gazes

Can I create art re-search as a co-conspirator?

How am I willing to show up?

A call to action,

What we breathe we re-search, into being

Be-longing

The emergence of Art/Re-search (T)here

> There is a presumption that you start with the research and move to the creation. I sure as heck unlearned this by being part of @socialart_gen's arts-based research collective this past year and a half!) Sometimes, often, you really have to start with the creation.
>
> Lucia Lorenzi (twitter, 2019-09-30)

Lucia is a co-conspirator who works with difficult research about trauma. What emerged demonstrated how important art-making can be to the process. Art/Research (T)here was originally proposed as a project for researchers 'outside' of the arts. It was proposed for researchers who wanted to re-think, re-create and re-engage with their inquiry through a process of art-making.

This project was important to me, because I witnessed many desiring researchers who were uncomfortable employing the arts in the research process. Often, beyond the barriers that are experienced with/in institutions that may or may not welcome art in research, views on what art 'looks like' appears to be a deterring element for some as they worry about the final 'product' of their work (Jones, 2014; McNiff, 1998; Thompson, 2009). As Jones (2014) underscores the process, he speaks about the uneasiness that many researchers have about art and research. (T)here, I echo his words,

and I also have the feeling that a "philosophy of art cannot afford to be paralysed by a dualism fixed between product and process" (Baldacchino, 2008, p. 242).

Research and Art are not separated as my initial proposal suggests. They are entangled with/in emergent processes. I came to know that Art/Re-search (T)here creates and inhabits spaces that move through the entire re-search process, "from its inception, its execution, and its dissemination" (Springgay & Truman, 2017, p. 211). As such, I propose Art/Re-search (T)here as a methodology in and of itself and I re-think as I re-image and wonder about the relational connection between art and research.

(T)here, I consider how Swaminathan & Mulvihill (2020) note that "the arts might be used by qualitative researchers as a strategy to analyze data or for reflexivity. In addition, the arts can be used to explore and integrate concepts and theories during the analytical process" *(*p. 25). While I embrace the importance of employing the arts through the entire research process, I worry about how analysis could negate relational re-search processes. I have always been wary of analysis. "I will not be suffocated by analysis" as I work towards expansive pedagogies, methods and methodologies (Cloutier, 2014).

What is the relationship between art and research without analysis? (T)here, I considered blurring the boundaries of art and life, art and the everyday, art as an embodied daily practice. Not all my co-conspirators considered themselves artists, but everyone wanted to create art within their field. These questions lead me to inquire into how contemporary art practices can go beyond cultural capital that relies on narrow definitions of what is included and excluded as 'good' art, beyond art for art's sake - into a transformative realm (Bourdieu, 1993). The art-making process is generative. Art-making and writing are worked through without binary understandings of the process.

This troubles analysis as a process of "plugging in" (Deleuze & Guattari, 1980/2019). Or what as Morales (2017) expresses, "to highlight parallel pedagogical, environmental and research practices" (p. 29). It troubles the separation of these processes and "invalidates the institutional/professional division" between art and writing (Minh-ha, 1996, p. 18). Through this project, I came to understand the importance of troubling binary understandings of research/art, this/that, social/science, culture/nature, language/material, artist/non-artist...

I reflected on co-conspirators' turn towards the art/re-search, how a few participants considered themselves as activists or educators more than artists, but how co-conspirators moved

through the relational process via art-making nonetheless. Art became a shared thread to engage with/in emergent lines of questioning, breaking from traditional methods and research, and antiquated binary ways of being/knowing. This opens space up. Art/Re-search (T)here is (un)founded on a process of entangled and relational methods.

Through this thesis and ongoing Art/Re-search (T)here, I question what gets sanctioned as art and research and how they can become entangled? How is art present with/in embodied living practices? What new knowledge can emerge out of the art-making process itself? (T)here, I continued to work through how 'data analysis' can be replaced by art-making? How can epistemologies and ontologies of art/re-search emerge through collaborative spaces? What networks and pedagogies can be enacted? How does art play a role in seeking openness and movement?

(In)tension of writing through "I"

While I was not able to write this work with all my co-conspirators, I acknowledge my own presence/absence throughout this article. In my own art (I was a co-creator, co-participant and co-conspirator during our time together), I worked through the impossibility of analyzing everyone's Art/Re-search (T)here, and considered how "self-loss that is the beginning of a post-idealist community" (Lather, 2007, p. 180). I have an emerging interest in moving through "I/We" spaces of performative critical pedagogy (Cloutier, Shields, Do-Nguyen, Jamouchi & Gillard, 2022). (T)here, I have been destabilized by not being able to co-write this thesis, but I moved through the (in)tensions of this process.

I be-long and am in solidarity with my co-conspirators, but at the same time I felt adrift once I was left to compile and write about the project on my own. As the primary re-searcher in this project, I was compelled to consider how each co-conspirator co-created spaces for bodies to get lost (Lather, 2007) in posthuman (Barad, 2007) (un)knowing, bearing witness to mis/representations, affected texts and textures, with/in a material-discursive embrace. As art was re-positioned with/in spreading and growing field(s), I re-thought about the incongruities between the language that I had to work through and new materialism (Nealon, 2021).

Questions continued to emerge as I lingered with/out my co-conspirators and be-longed with them. How can embodied experiences be adequately re-performed through language? Can the virtual-material-discursivity perform our emerging ways of knowing? How can I re-story our re-search in relational ways accordingly? How can I be there and here, simultaneously? I

consider how “installing the self in the event that emerges from a diffractive reading with/in such a conjunction produces something beyond interpretation, beyond autoethnography, beyond reflexivity, intentionality and rationality. Feeling the affect, what ‘happens’ in the event and out of sense-making blurs as researchers are positioned otherwise” (Lather, 2007, p. 186). (T)here, I think about how “lives of individuals are always in flux, moving back and forth along a sociocultural spectrum” (Morawski, 2017, p. 557).

As the primary re-searcher, I thought about how the incongruencies between the flux of language and new materialism can, in affect, allow me to acknowledge the limits of my (in)tensions (Springgay & Truman, 2017, p. 211) while I worked towards relational processes of material-discursive spaces... There was so much material to work with. Our Google Hangouts were recorded and put into a shared folder for those who may have missed the meeting. Once I am ready to begin writing the thesis, I spend 5 weeks listening to each of the recordings. I transcribe them, but the most exciting and dynamic part of working though the recordings happens during the second listening, when I map the emergent ideas out by doodling and drawing. I begin to. I listen, take notes, paint and doodle the digital multiplicity and difference. In this way, I literally paint, doodle and write dadaist poetry on the transcriptions while I listen, re-engage and work through what was experienced. I look, listen, become attuned with, acknowledge the difficult and tense space, inconsistencies, and (un)knowings.

As a social practice and performative artist, I have always been uncomfortable with 2D artforms. Like my collaborators who are uncomfortable making art to work through their emergent fields of study, I too vow to “get lost” in new art/re-search processes. I endevour to query: how can I think about data/dada through an emerging digital painting practice? I paint, re-paint, make digital versions, add layers, print them out, place them amongst and between the other data/dada of the project. What will I learn about art and research through these interwoven processes, I wonder.

In *Art/Re-search (T)here*, art-making (as the primary method) is reimagined and re-searched throughout the entire re-search process (Absolon, 2011; Rowe, 2020). All the while, art and re-search become blurred. My co-conspirators and I engage with art-making processes and methods before I re-perform and present the Art/Re-search (T)here in this thesis. All the while, I continue to engage in my own art-making processes throughout. Re-presenting and re-performing the methods in a way that honours the individual and collective work of my co-

conspirators, and the space with/in, is my biggest ethical conundrum. I have always been wary of analysis. I avoid it like the plague. It suffocates art, stifles the meaning that is encountered with my co-conspirators, silences the work and conversations that unfolded. I consult, listen, take flight. I acknowledge the (in)tensions as I be-long.

I be-long and am in solidarity with my co-conspirators, but I think about the danger of speaking for others, because "to assume responsibility for a future is not to know its direction fully in advance, since the future, especially the future with and for others, requires a certain openness and Unknowingness" (Butler, 2003, p. 27). As such, I acknowledge my own unknowing. I engage in a performative relationality of moving from there/here. As demonstrated by Karen Barad (2003) in *Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,* this philosophical encounter can be re-performed experimentally. I think about thinking – making – doing in a performative way. (T)here:

> Time has no meaning, no directionality. My being no more than an im/possible indeterminate yearning. Bubbling up from the nothingness, I fall back into the void that fills me and surrounds me. I return to the void and reemerge once more only to fall back again. *This [void] annihilates me. I cannot be, and yet—an excruciating impossibility—I am. I will do [everything] not to be here. . . .*
>
> I will try out every im/possibility, every virtual intra-action with all beings, all times.
>
> *I will die for eternity.*
> *I will learn to breathe the [void].*
> *I will become the [void].*
> *If I cannot change my situation I will change myself.*
>
> *I am transforming in intra-action with the light above me, below me, and within me, and with all manner of other beings. I am not myself. I am becoming multiple, a dispersion of disparate kinds.*
> *In this act of magical transformation*
> *I recognize myself again.*
> *I am groundless and boundless movement.*
> *I am a furious flow.*
> *I am one with the darkness . . .*
> *And I am enraged.*
> *Here at last is the chaos I held at bay.*
> *Here at last is my strength.*
> *I am not the [void] —*
> *I am [a] wave [a raging amplitude, a desiring field surging, being born], and rage*

is the force that moves me.
Rage
gives me back my body
as its own fluid medium.
Rage
punches a hole in [void]
around which I coalesce
to allow the flow to come through me.
Rage
constitutes me in my primal form.
It throws my head back
pulls my lips back over my
opens my throat
and rears me up to howl:
: and no sound
dilutes
the pure quality of my rage.
form.
teeth
No sound
exists
in this place without language
my rage is a silent raving.

(Barad, 2003, pp. 414-415)

Data/dada assemblages I

I became inspired by Karen Barad's (2003) experimental and performative engagement with assemblages of material/meaning. The emerging (post)qualitative, feminist, new materialist and posthuman engagements and questions were worked through alongside the data/dada (Morawski & Palulis, 2009) assemblages of Art/Re-search (T)here. Like Stephanie Springgay, "my contribution to this collection on 'humanity in a posthuman age' is experimental and performative" (p. 59). Through this thesis, my own positionality moves through and is re-performed alongside the theoretical networks of my entangled understandings and dadaist (Kuenzli, 2015) assemblages.

Deleuze and Guattari (1980/2019) state that an assemblage "is a *collective assemblage* of enunciation, of acts and statements, of incorporeal transformations attributed to bodies" (p. 88). To Karen Barad (2010), assemblages emerge from "intra-activity, of agential separability – differentiatings that cut together/apart" (p. 24). Multiple entangled positionalities reveal a posthuman sense of research that "is very much a material nexus, a transversal and transitive medial medium from which life emerges, and which emerges from life itself. Interfacing, that is,

is just another word for living by, and through, relationality" (Brisini & Simmons, 2016, p. 195). (T)here, "creative functions are completely different, nonconformist usages of the rhizome and not the tree type, which proceed by intersections, crossings of lines, points of encounter in the middle: there is no subject, but instead collective assemblages of enunciation; there are no specificities but instead populations, music-writing-sciences-audio-visual, with their relays, their echoes, their working interactions" (Deleuze & Parnet, 2002, pp. 27–28). I be-long with the material/meaning.

There was a tremendous amount of data/dada, material/meaning to work with. I felt a tremendous amount of responsibility as the primary re-searcher of this work. Upon completion of the project, after having transcribed the material, I acknowledged the importance of "listening to thought" (Kind, 2008, p. 169) as I looked for the meanings that emerge. This was done "by hand" (Creswell, 2012, p. 239). Transcriptions were printed and worked through alongside my own poetic inquiry (Leggo, 2012; Prendergast, Leggo & Sameshima, 2009). I continued to engage with performative art-making and poetic dadaist renderings in order to move through the new questions that arose. I keep a journal throughout the project; I made marks, observations, strings of lines, dots and thought. The art of "wondering" through art, "journalling and freewriting" (Ellingson, 2011, p. 601) *as a dadaist mode of art-making* whereby "lines are immanent, caught up in one another" (Deleuze & Parnet, 2002, p. 125).

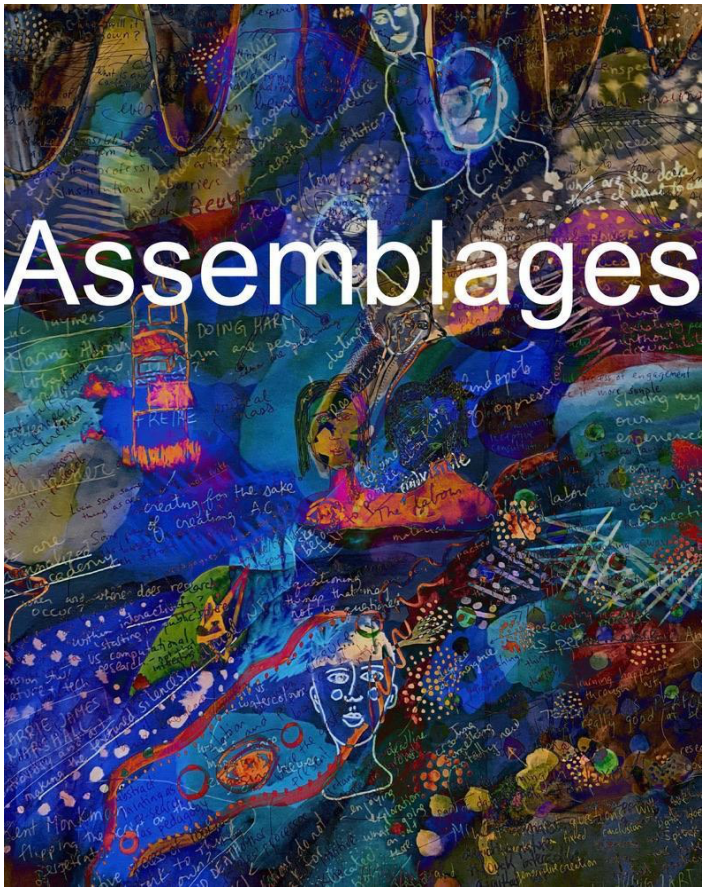
My own art-making and poetic ruminations (Leggo, 2012) reflect dadaist encounters with lived experiences and are documented alongside generative re-search sites. Like Springgay and Truman (2017), I "discuss the entanglement of methods with practices of documenting and mobilizing knowledge. Rather than conceive of methods entering into a research project only at the stage when a qualitative researcher is 'in the field,' methods permeate research in its entirety" (p. 211). This reminds me of my initial review of the literature, whereby I take note of researchers who acknowledge the different practice of those who are not comfortable making art throughout the entire research process (Jones, 2014); "from its inception, its execution, and its dissemination" (Springgay & Truman, 2017, p. 211).

This was an affective and intuitive inhabited process for me. Memories that stood out for me were lingered on. I pressed pause as I reflected through art-making. I wrote poetic lines in the margins of quotations. Sometimes I would linger and ruminate on moments that I had forgotten. I would pause again - write quotations, describe the art that was being spoken of, and make

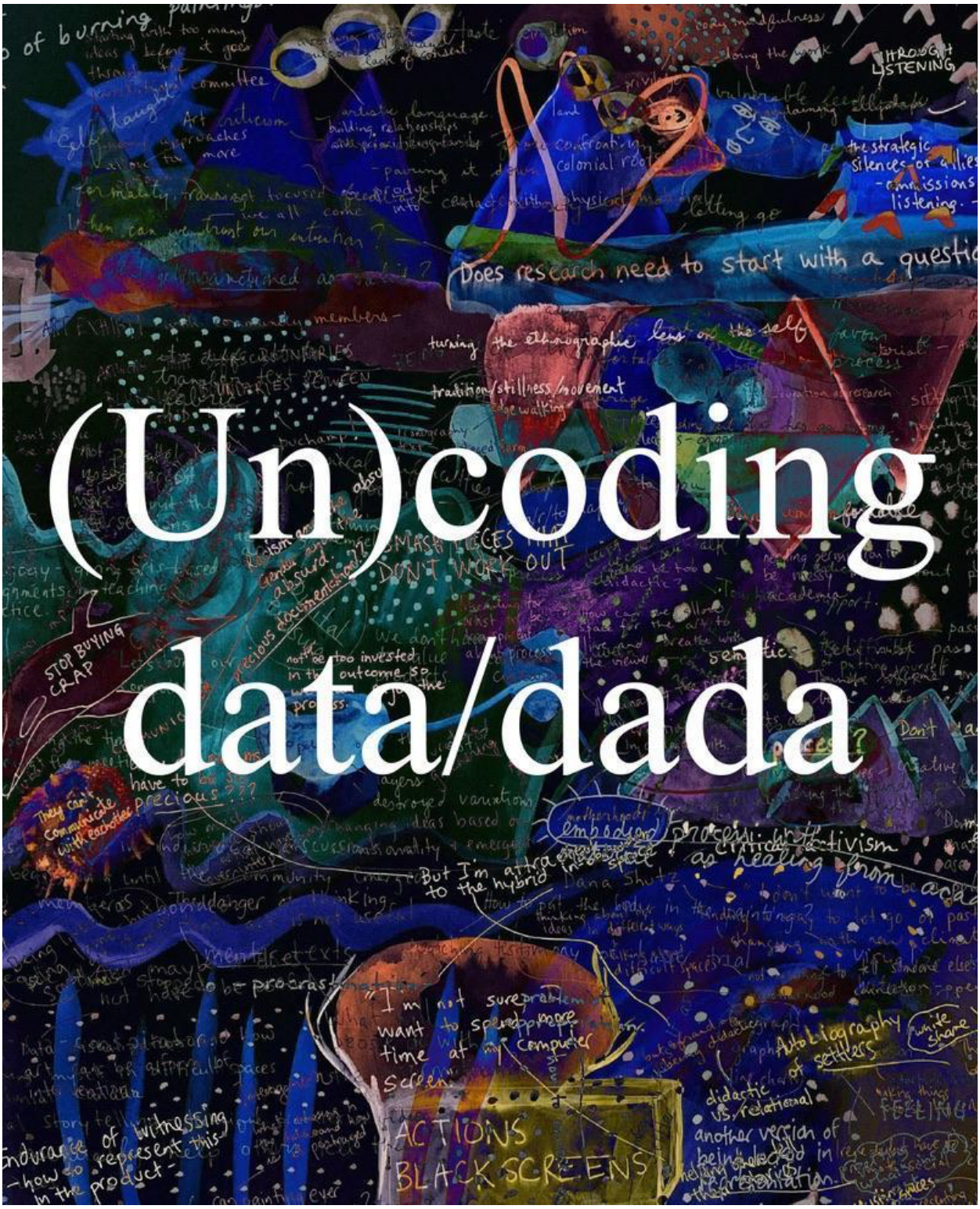
connections to the theory that we were working through. This artistic space of working through conversations by making art only affirmed the importance of artistic encounters as re-search. Ideas were (un)mapped, opened up, and generative of the lines of flight that were experienced throughout the project itself. I be-longed with the data/dada; the questionnaires, transcripts, the art and conversations.

I was (un)grounded in relational modes of inquiry that acknowledge the stifling mis/representations and dadaist threads that expose each of my (un)knowings. I inhabited and embodied the virtual material-discursive spaces as I "work[ed] in the intervals and gaps between the live(d) and the virtual world in-and-out-of-print. On-and-off-the screen" (Morawski & Palulis, 2009, p. 12). Art/Re-search (T)here emerges from the (in)tensions of making. I re-read the transcripts and took notes, I data/dada were felt in their messy multiplicities; systems of imposition are deconstructed and re-performed and cry out:

"Knowledge, knowledge, knowledge,
Boomboom, boomboom, boomboom…" (Tzara, Picabia., & Wright, 2018, p. 45).



Data/dada assemblage process, 2020



Data/dada assemblage process II, 2020

Data/dada assemblages II

This first (un)coding process was a catalyst that allowed me to begin to write about the many emergent lines of inquiry, findings, experiences and theories that emerged from the project. I still did not feel as though it was enough though, so I printed what I had written along with my co-conspirators' transcripts and project statements and curated a data/dadaist assemblage and installation art piece that allowed me to work through aspects of what I may have missed. I printed multiple small colour copies of the material offerings and arranged them in different ways before placing them on the wall. I organized them according to artist, design, and ideas before settling on a rhizomatic arrangement that intentionally left a lot of room for viewers to make their own connections. The multiplicities and differences experienced were vast, individual and relational. This was re-performed in a data/dada assemblage in my art studio and positions itself within emergent inquiries in the field of art, re-search and pedagogy.

As I worked through the emerging assemblages, I thought about "bodies on the move, not quite tourists, not quite simply researchers, not quite performance artists, but active agents creating yet another form of the material-discursive phenomenon" (Bayley, 2019, p. 152). The material-meaning was worked through and embodied through a performative assemblages of data/dada as such. The data/dada emerged through dadaist understandings of humanity in a posthuman age - within what cannot be said, but simultaneously present. The perpetual exclusions were of particular interest to me as I thought about breaking binary systems of art and re-search of my own performative liminal positionality.

In my playful (re)configurations, however, I was able to really work through the material/meaning shared: the connections, tensions, flows, and lines of flight became more (in)visible. The visualizations that emerge from the pedagogical assemblage, and the interactions that were born from it, instilled a dynamic course of action in the writing; the visual traces of our work, and the relationality that came from it all, allows the writing to emerge. What arises stems from my own liminal and limited positionality, desire for relationality, dadaist acknowledgments and absurdist observations that bring un/known knowledges to the stage. (Un)coding the data/dada, re-performs, deconstructs and inhabits the assemblages (Ellsworth, 2006).

I consider how the Dadaists sought to work through "hybrid assemblages built from disparate fragments, forcing the viewer to recognise the body as a site of contradiction" (Codrescu, 2009, p. 11) that can be entangled with new posthuman encounters, in all their

complexities, incongruencies, loose ends, and happenstance inclusions. From a feminist new materialist posthuman perspective I think about Codrescu (2009) who writes that "this (or the next this) is a time to be human without the weight of history, beliefs, feelings, vendettas, or school grades. We are in a Dada state of grace. For the Dada Guide-users, you and me, there isn't even a point in the dated distinctions between "human" and "nonhuman," "remembered" or "forgotten" (p. 11). (T)here, I consider how troubling distinctions of data and dada can be entangled with current new materialist approaches to art/re-search and pedagogy.

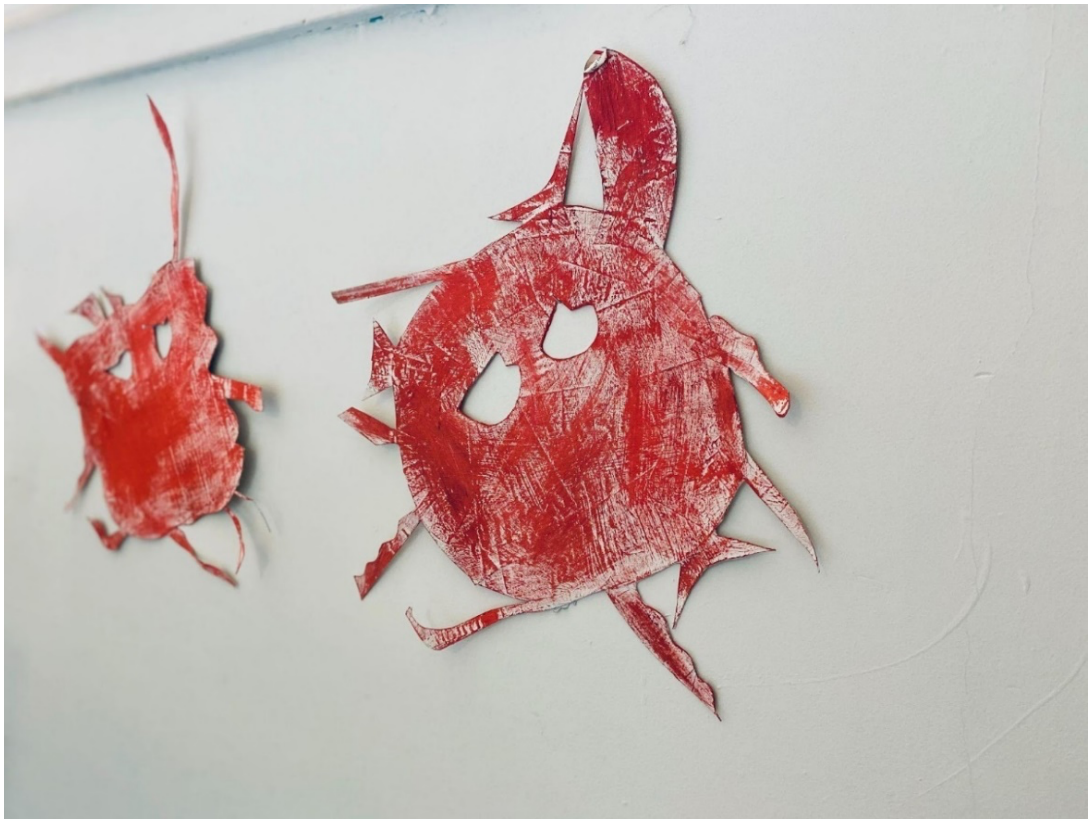
Data/dada, within lines of flight, between viewers, readers, bodies: some are captured, and some are let go. I sit in this discomfort as I think about how there are limitations to my knowing: "from the consolations of empowerment to a sort of self-abjection at the limit, it is generating itself out of its own impossibilities as it evokes the anxieties that follow the collapse of foundations" (Lather, 2007, p. 127). (T)here, between the data/dada and tensions of ongoing assemblages, "there is no moving beyond, no leaving the 'old' behind. (T)here, there is no absolute boundary between here-now and there-then. There is nothing that is new; there is nothing that is not new" (Barad, 2014, p. 168). So how can the limitations of language be worked through simultaneously via art and text in my studio?

(T)here, new questions emerged about Art/Re-search (T)here as I asked: "How do we do the work of stretching across, and moving between, more than one disciplinary, methodological, epistemological, affective, etc., set of differences, needs, and demands" (Loveless, 2019, p. 58). What do I lose through an inability to fully experience the data/dada (t)here?

Data/dada assemblage process III, 2021

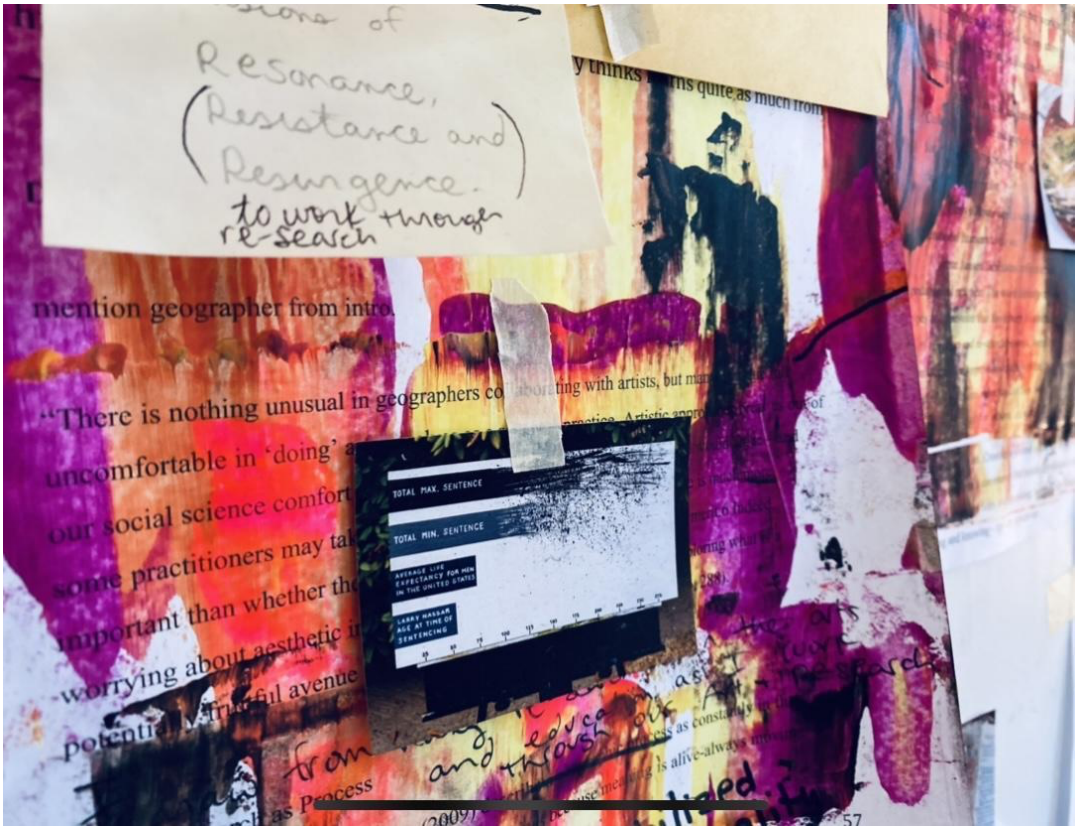
Data/dada assemblage process IV (close-ups), 2021

Data/dada assemblage process V (close-ups), 2021

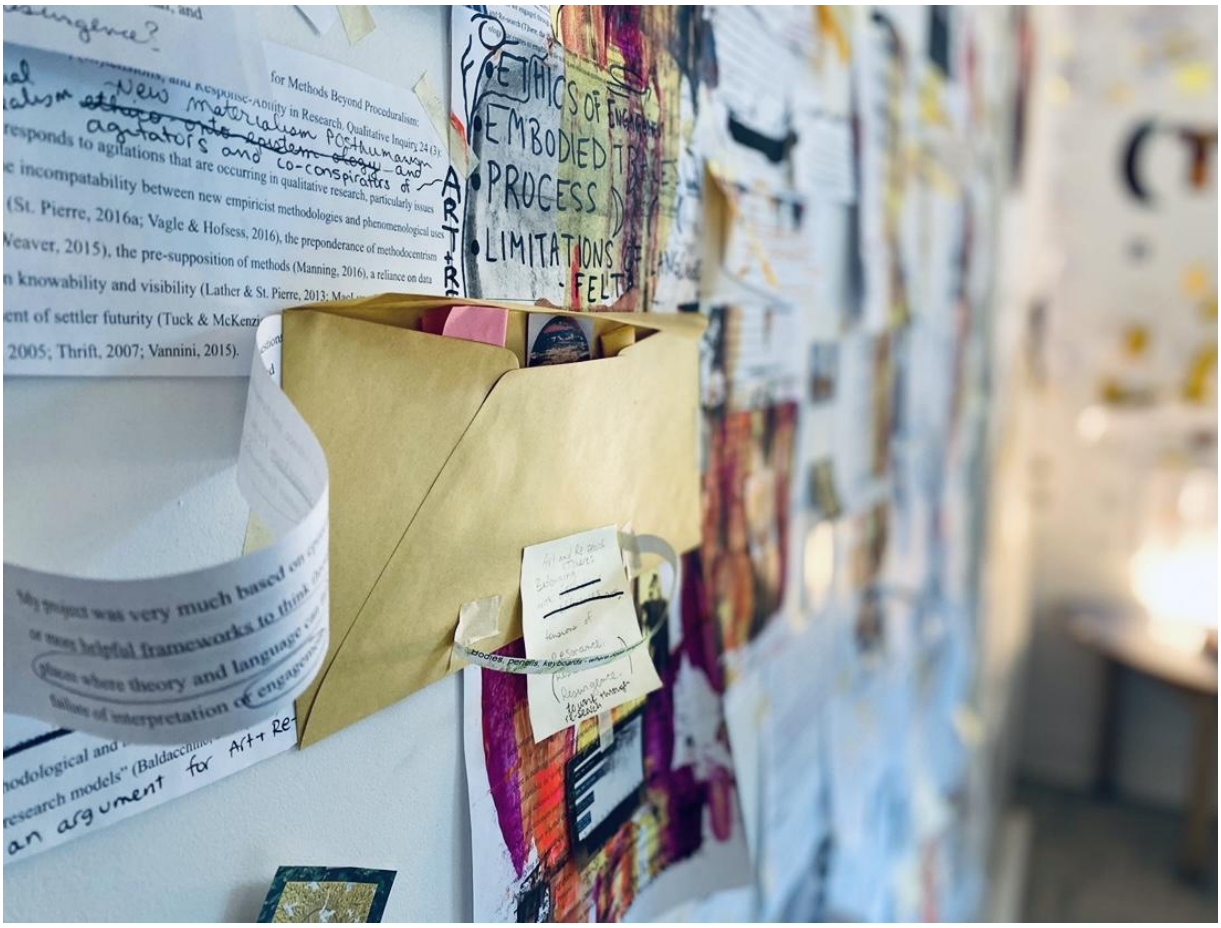


Data/dada assemblage process VI & VII (close-ups), 2021

Data/dada assemblage process VIII & IX (close-ups), 2021



Data/dada assemblage process X & XI (close-ups), 2021



Data/dada assemblage process XII (close-ups), 2021

Data/Dada Interlude

learning through the messy assemblage
tears and layers over matter
coffee stains and hands over post-it notes
the conversations, a moment when language becomes paint
a mask of knowing, worn
others felt it, but maybe not like me
I wanted to feel it all
simultaneous nothingness,
the absences remove water from my face
I missed the mark
I felt it all

Getting Lost with/in feminist new materialism and the (post)human turn

As demonstrated in my initial proposal and call for participants, I always looked towards Patti Lather's concept of *Getting Lost* (2007) as she engaged with the work of others. And while I did not endeavour to work through these theories with my co-conspirators while the project was going on, I now consider how Art/Re-search (T)here, and the art-making that emerged, come into dialogue with the theoretical networks there/here. Each co-conspirator engaged with the concept in their own way. This entanglement with/in/out offered new dynamic engagements and allowed me to re-perform the theories as such. As the art/re-searcher responsible for re-performing this thesis, I work through how these emerging understandings are diffractive of my un/knowing assemblages.

I follow Lather's entangled understandings of postmodern, deconstructive, poststructural, (post)qualitative, (post)critical philosophies (Lather, 2007; St. Pierre, 2011) as she exclaims that "postmodernism destabilizes assumptions of interpretative validity and shifts emphasis to the contexts in which meanings are produced" (Lather, 2017, p. 101). For her, the process of getting lost happens through a praxis of methodological deconstruction: "a sort of loss, a disorientation where openness and unknowingness are part of the process" (p. 73). Like Patti Lather (2007) and Gayatri Spivak (2005), I was always touched "with no guarantees that [we are] ever right on the mark" (Spivak, 2005, p. 96). I look towards methodologies and philosophies that acknowledge the absences, the tensions, intensions, (in)tensions (Springgay & Truman, 2017) of how we come to know/be and understand the world through a crisis of representation. Language is pivotal to this discussion as the crisis of representation has been taken up by many philosophers and researchers who work through unstable understandings of how knowledge comes to be understood. Barad (2007, 2017), Braidotti (2013), Britzman (1995), Derrida (1981), Lather (2007, 2017), Haraway (1995), Grosz (2020), St. Pierre (2011) and Spivak (2005, 2015), among many others, work through the history of thought and warn us of the limitations of language in the process.

Patti Lather (2007) moves through "getting lost as a way to move out of commanding, controlling, mastery discourses and into a knowledge that recognizes the inevitable blind spot of our knowing" (p. 170). (T)here, I am with the philosophers and researchers who contend that one "has to not know in order to find out what might be known" (Bencard, Whiteley, & Heje Thon, 2019, p. 142). I am with the philosophers and researchers who trouble knowledge as "something

pinned down" (Ibid). Lather (2017) questions any definitive conception of 'truth' that can be solely understood through language as she questions "theories of language that assume truth is a matter of language's correspondence with an outside 'reality'? What is the violence of clarity, its non-innocence" (Lather, p. 528-529).

Britzman (1995) asserts that language "might as well read all categories as unstable, all experiences as constructed, all reality as having to be imagined, all knowledge as provoking uncertainties, misrecognitions, ignorance, and silences" (p. 164). This is diffractive of how St. Pierre (1997) deconstructs the crisis of representation as she states that subjects are unstable and experimental and "are free to attempt to rethink and redescribe the world" (p. 406). There is danger in over-arching understandings within unstable systems of representation that perpetuate binary understandings.

Derrida (1981) is relevant here as he destabilizes binary structures and brings attention to the power inherent in these understandings. Through Derridian methodologies of deconstruction we can "reverse the hierarchy" (Rehn & De Cock, 2008, p. 41). Hierarchies of knowledge arise when binary systems are upheld. Within the scope of the crisis of presentation, this points to a need to blur boundaries and understandings so others are not misrepresented and oppressed within binary systems where "'Others' are seen to be known or ultimately knowable, in the sense of being defined, delineated, captured, understood, explained, and diagnosed" (Ellsworth, 1989, p. 321).

Spivak (2015) has done the important work of deconstructing reductive and essentializing philosophies of knowing/being and thus invites us to deconstruct our understanding of these binaries as "the real in deconstruction is neither essentialist nor anti-essentialist. It invites us to think through the counterintuitive position that there might be essences and there might not be essences. (p. 11). From a feminist and deconstructive viewpoint that is critical of language, Spivak points to how the use of words "is irreducibly catachrestic" (p. 181): misunderstood, misused, taken up, divided and uncertain. Re-positioned within the history of philosophy regarding how humans represent knowledge, these disruptions reveal tensions in how language is used and shared. Elizabeth Grosz (2020) demonstrates this as she writes:

> Western metaphysics is structured in terms of binary oppositions or dichotomies. Within this structure the opposed terms are not equally valued: one term occupies the structurally dominant position and takes on the power of defining its opposite or other. The dominant and subordinated terms are simply positive and negative

> versions of each other, the dominant term defining its other by negation. Binary pairs such as good/bad, presence/absence, mind/ matter, being/non-being, identity/difference, culture/nature, signifier/signified, speech/writing and man/woman mark virtually all the texts of philosophy, and provide a methodological validation for knowledges in the West. (Grosz, 2020, p. 27)

This comes into conversation with how Patti Lather (2017) troubles binary understandings of language and shows us how *getting lost* necessitates letting go and taking "such losses into account" (p. 13) in the process. These losses produce new knowledge with each new experience and the loss of a sense of self occurs with each experience. This is an unstable process, but one that accounts for getting lost beyond binary structures of oppression.

More recently, Lather (2017) wrote that "the task is to do justice to the complexity and instability of all of this in addition to the dislocated identities of post-humanism that challenge oppositions of language/material and culture/nature" (p. 172). She opens a generative philosophy, but her work on posthumanism is never fully developed. The feminist posthumanism "to which I am committed demonstrates how putting one's necessary categories in crisis can help us see how such categories work across time and what they exclude" (Lather, 2007, p. 73). While un/grounded in the histories of philosophical inquiry about how we come to know/be amongst a crisis of representation, I am (re)positioned in the (in)tensions (Springgay & Truman, 2017) of the "many posts-, with a history and legacy of that which it strains with" (Bayley, 2019, p 359). I follow Patti Lather towards the feminist new materialist and posthuman philosophies of Karen Barad (2007), a physicist and leader within the feminist new materialist and posthuman philosophical turn.

Emerging feminist new materialism and the posthuman turn

> Language has been granted too much power. The linguistic turn, the semiotic turn, the interpretative turn, the cultural turn: it seems that at every turn lately every "thing"—even materiality—is turned into a matter of language or some other form of cultural representation. The ubiquitous puns on "matter" do not, alas, mark a rethinking of the key concepts (materiality and signification) and the relationship between them. Rather, it seems to be symptomatic of the extent to which matters of "fact" (so to speak) have been replaced with matters of signification (no scare quotes here). Language matters. Discourse matters. Culture matters. There is an important sense in which the only thing that does not seem to matter anymore is matter. (Barad, 2003, p. 801)

For Barad (2007), material does not precede encounters; rather, things and objects emerge out of 'intra-actions' which remain entangled with the apparatuses that maintain the possibilities and conditions for human and nonhumans engagement. Barad works through the (in)tensions of the material-discursive through a performative, transdisciplinary, dynamic, relational, diffractive and affective approach to knowing/being that acknowledges spacetimemattering and the intra-actions that become entangled in those spaces. These encounters are material-discursive because they create the conditions for meaning, and, at the same time, they exclude the productions of others. In this way, material and meaning emerge with ongoing entanglements and blur distinctions between art/language, nature/culture, material/meaning, process/product, epistemology/ontology and knowing/being. (T)here, "it is important to note that the 'distinct' agencies are only distinct in a relational, not an absolute, sense, that is, agencies are only distinct in relation to their mutual entanglement; they don't exist as individual elements" (Barad, 2007, p. 33). This feminist new materialist and posthuman turn is emergent, responsive and in motion.

German art theorist, Jan Verwoert, (2005) contends that emergence occurs through a multiplicity of non-linear processes that arise in action. This new materialist view demonstrates the importance of allowing knowledge to emerge as new entanglements are encountered. Barbara Bolt (2013) writes that "the emergence of neo-materialism 'now' may be understood as the result of the butterfly effect – a confluence of currents across disciplines that have validated a rethinking of the relationship between humans and non-humans" (Bolt, 2013 p. 3). The material-discursive emerges within a real/virtual posthuman field as it expands upon the tensions of philosophical discourse of knowing/being. The (in)tensions of matter/meaning are expanded upon by emergent posthuman philosophies.

(T)here, a "posthumanist account of discursive practices does not fix the boundary between 'human' and 'nonhuman' before the analysis ever gets off the ground but rather enables (indeed demands) a genealogical analysis of the discursive emergence of the 'human'" (p. 821). In thinking about what it is to be human, the more-than-human comes to matter. Moreover, the virtual is interconnected to this posthuman material-discursive entanglement. Virtual possibilities matter too, as "matter is a condensation of dispersed and multiple beings-times, where the future and past are diffracted into now, into each moment. Matter is caught up in its own and others' desiring fields (Barad, 2015, p. 411). This is an expansive philosophy.

Barad (2003) situates these emergent posthuman ideas while re-visiting the history of the philosophy of knowing/being, stating that Nietzsche "warned against the mistaken tendency to take grammar too seriously" (Barad, 2003, p. 802). Many philosophers and researchers continue to do this important work. Donna Haraway (1988), for example, deconstructs Cartesian dualism and the assumption that language can provide an over-arching understanding of one's self and "others"; she asserts that is a troubling "god trick" (p. 581) that does not acknowledge where knowledge is situated. Karen Barad (2003) similarly contests this dualism as they look towards Physicist Niels Bohr who contends that "things do not have inherently determinate boundaries or properties, and words do not have inherently determinate meanings. Bohr also calls into question the related Cartesian belief in the inherent distinction between subject and object, and knower and known (p. 802). These dualistic understandings create conditions to further hierarchical structures and posthumanists, contend that this creates and perpetuates divisive modes of thought and processes.

Rosi Braidotti (2013) works through these ideas in relation to earlier philosophies of humanism in her book *The Posthuman,* underscoring that "this Eurocentric paradigm [of 'Humanism'] implies the dialectics of self and other, and the binary logic of identity and otherness as respectively the motor for and the cultural logic of universal Humanism. Central to this universalistic posture and its binary logic is the notion of 'difference' as pejoration" (p. 3). Through a feminist posthuman exchange, Braidotti troubles historical dualistic philosophies and enables intra-active processes whereby difference is situated amongst entangled states.

(T)here, knowing/being emerges as entangled rather than separate and occurs amongst performative human and nonhuman entities and bodies in motion. As these philosophies expand, they become uncontrollable by way of their multiplicity, through the way different actants and bodies become entangled with any new/old encounter. Posthumanism becomes performative as it remains attuned to "the dynamism of any given situation" (Nealon, 2021, p 37).

In *Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter*, Karen Barad (2003) proposes a posthuman approach to performativity that is entangled with the virtual – material – discursive – social – scientific – human – nonhuman – artistic practice. Here, "a performative understanding of discursive practices challenges the representationalist belief in the power of words to represent preexisting things. Performativity, properly construed, is not an invitation to turn everything (including material bodies) into words (p. 802). This acknowledges

the performative through a new materialist and posthuman turn that is emergent and embodied. This is worked through further by Barad (2007) *in Meeting the Universe Halfway* as they contend that the performative is an emergent intra-active process.

From the field of Performance Studies, Amelia Jones (2016) pays close attention to the prefix trans, which "offer rich possibilities to the understanding of performativity or performance as process – linking, mediating and interrelating qualities in ongoing ways, connecting the trans (implying exceeding, moving towards, changing; going across, over or beyond)" (p. 1). Performance is embodied, tactile and felt. These performative understandings of trans theories of are built upon through new materialism and posthumanism by Springgay & Truman (2017) who demonstrate that "thinking-with touching-transmateriality is important because it disrupts the logics of trans as a transition or passage between two points that are static and fixed" (p. 65). This posthuman is entangled and emerging, because "matter is an imaginative material exploration of non/being, creatively regenerative, an ongoing trans*/formation" (Barad, 2015, p. 411).

Trans theories emerge with and from posthuman thought via transcorporeality, transmateriality, transitive and transdisciplinary spaces of intra-active becoming. This further does the work of blurring binary systems of exchange. Bayley (2019) asserts that "there is some link between transdisciplinarity and performativity, some excess emerging, where more than a simple inter-action between disciplines is going on" (p. 55). Disciplinary structures are put into question as dynamic spaces are entangled. Actions, speech, creations, objects and movements do not reside in isolation. Knowledge emerges as a relational process of agential becoming (Ibid).

Posthuman understandings of performativity is "a material nexus, a transversal and transitive medial medium from which life emerges, and which emerges from life itself. Interfacing, that is, is just another word for living by, and through, relationality" (Brisini & Simmons, 2016, p. 195). (T)here, transdisciplinarity troubles binary conceptions of ontology as it maps the ongoing effects of relational performative practices (Bayley, 2019, p. 55). This embraces and acknowledges that humans do not exist in isolation. Rather, bodies are "continually permeable to the influence of others" (Blackman, 2013, p. 80). This ongoing performative trans*/formation destabilizes binary notions of self/other, knowing/being, and epistemology/ontology. (T)here, ontology (being) is entangled with epistemology (knowing) through transdisciplinary performativity that considers the ethics of care that emerges from

posthumanism; this "makes the inescapable entanglement of matters of being, knowing, and doing, of ontology, epistemology, and ethics, of fact and value, so tangible, so poignant" (Barad, 2007, p. 3).

Ethico-onto-epistem-ology was coined by Barad (2007) to express the inseparability of ethics, ontology and epistemology. This points to the importance of acknowledging how knowledge production emerges with the matter and meaning of the works and how this necessitates ethical and relational processes between human and nonhuman beings that actively co-constitute the world (Barad, 2007, p. 90). (T)here, I look towards a feminist new materialist and posthuman ethico-onto-epistem-ology "and this requires a methodology that is attentive to, and responsive/responsible to, the specificity of material entanglements in their agential becoming. The physical phenomenon of diffraction manifests the extraordinary liveliness of the world" p. 91). Relational encounters occur in action, and via an acknowledgment and embrace of other textual encounters that reside with/in the collaborative material-discursive and ongoing diffractive intra-actions in the world.

Barad (2010) employs diffraction to work through relational intra-actions between the ethico-onto-epistem-ological, performative, transdisciplinary material-discursive (in)tensions of posthumanism. Diffraction weaves these spaces into emergent assemblages of "intra-activity, of agential separability – differentiatings that cut together/apart – that is the hauntological nature of quantum entanglements" (p. 24). As matter spreads outward, "diffraction is not a singular event that happens in space and time; rather, it is a dynamism that is integral to spacetimemattering. . . Each moment is an infinite multiplicity" (Barad, 2014, p. 169). Taguchi (2012) refers to diffraction as affective, "understanding the body as a space of transit, a series of open-ended systems in interaction with the material-discursive 'environment', diffractive analyses constitute transcorporeal engagements" (p. 265).

This emergent feminist new materialist and posthuman philosophical turn indicative of a generative and emergent philosophy that is breaking boundaries, residing in a relational space of virtual/real, art/language, nature/culture, material/meaning, process/product, epistemology/ontology and knowing/being. While I always looked towards Patti Lather's concept of *Getting Lost* (2007) as she engaged with the work of others, I have been propelled by her own engagement with a posthuman engagement with language and meaning. I am moved by

a posthuman space of working with others. I think about how matter matters as I prepare for the ongoing entanglements, inquiries and collaborations to come, getting lost (t)here.

Data/Dada Interlude

Here and there again - be-longing with my co-conspirators
I am desperate disparate
for lost moments, trans-formed letters, hints of what happened
what is to come
letters written with marks, unread,
felt through the screen
pages, ring - ring, I be-long with my co-conspirators
simultaneously alone
There there, I say to myself
Their material/meaning is here - there, too

The transdisciplinary turn of Art/Re-search (T)here

I initially proposed this project as an arts-based interdisciplinary study (Cloutier, 2019), but the project allowed me to expand and contest binary systems. According to Frederic Darbellay (2015), interdisciplinarity "brings into play two or more established disciplines so that they interact dynamically to allow the complexity of a given object of study to be described, analyzed and understood" (p.165). Here, disciplinary knowledge is taken up dynamically but still held as distinct areas. In these spaces, the arts can be un/categorized as tools, methods, ways of thinking.

Often, the arts are employed to collect data from participants. Art is also utilized as a separate tool which would aid us in communicating the knowledge that was already gained from disciplinary knowledge. From this perspective, art is used to represent research, to share knowledge, mobilize it. Like Jean Bourdieu (2001), I position the work within ''the marginal, the heretics, the innovators who are often situated on the boundaries of their disciplines (which they sometimes cross) or who create new disciplines on the boundaries of several fields'' (p. 87). With my co-conspirators from different academic fields, disciplines fray and disappear. Through Art/Re-search (T)here, I begin to reimagine the borders within any given discipline. This is indicative of a transdisciplinary turn within Art/Re-search (T)here.

These "diffractions render disciplines always-already inter- and transdisciplinary in

themselves" as they emerge with/in (Bayley, 2019, p 60). What arises is diffractive and emergent as individual and collaborative works and methods emerge in trans-it through transdisciplinarity (Barad, 2007; Leavy, 2011; Ulbricht, 1998) - moving beyond disciplines - towards relational, entangled and emergent processes of liminal positionalities that honour new ways of coming to know (Liamputtong & Rumbold, 2008) and re-search (Rowe, 2020). Like Barad (2007), my aim is to "provide a transdisciplinary approach that remains rigorously attentive to important details of specialized arguments within a given field, in an effort to foster constructive engagements across (and a reworking of) disciplinary boundaries" (p. 25). Initially, everyone was invited to create individual arts-based research to explore their inter-discipline(s), but what emerged was indicative of a transdisciplinary turn within Art/Re-search (T)here - one that puts disciplinary knowledge into question as new questions emerge. New questions, methodologies, processes and relationalities arise.

While working with my co-conspirators, I shared the work of social practice artist and educator Roz Crews (2017) who founded the Center for Undisciplined Research, a temporary and decentralized 'center' housed in the University of Massachusetts Dartmouth. The decentered 'Center' "is an itinerant space that toes the boundaries of art and its capacity to serve as a tool for making meaning in the world. Its goal is to reassign value to the unstructured and loose ways we study people and places everyday, questioning what gets sanctioned as research. [They interrogate] disciplinary intersections, such as ethics and methods, to unpack how and why disciplines exist in the first place" (Crews, 2017). Crews worked with First Year students to imagine their research interests in ways that freed them from prescribed methods. This process and the social interactions that emerged were artistic acts. Students from diverse areas of research came together to form a community that learned with and from one another in creative ways. New forms of research were created at the intersection of multiple research fields, art and processes. Inspired by Crews' project, I begin to consider how universities are separated by research areas and ask: "what if they were designed, like centers, around methodologies or even questions" (Ramsay & Turner, 2014)?

New knowledge and questions are bound to arise as the work unfolds through dynamic processes and gives way to "an 'undisciplined' series of encounters" (Brichet & Hastrup, 2019, p. 54). Like Gunve (2018), I contend that, while new forms and centres may be a threat to

already established disciplines, artists are already demonstrating the transformative potential of art to pedagogy and academia (p. 238).

Three articles

The articles are performed in a manner that is diffractive of how the project unfolded. I organize the articles accordingly. In the first article, I share the work that my co-conspirators and I created at the beginning of the project. I weave theoretical networks of (in)tensions as I be-long with their work through virtual material-discursivity. The second article presents the collaborative inquiry that I facilitated upon everyone completing individual artworks. My initial research questions are re-searched alongside my co-conspirators with material felt, in trans-it. My third article then works through the data/dada of the project once it is complete. I work through what I learned about pedagogy through the Art/Re-search (T)here and the material/meaning of my co-conspirators, re-performed through ongoing transpedagogical assemblages.

I had not planned it this way, but what emerged lent itself well to re-imagine particular research questions through different articles. While the questions changed a lot, and while the emerging interwoven inquiries leak and spread out through the entirety of the thesis, I am (un)grounded from where I began. (T)here, new understandings emerge as I look back at the questions before I move from here/there (Barad, 2007).

Article 1

- *How does Research & Art (T)here, an online learning space for researchers outside of the arts, facilitate arts-based research?*

My first initial research question is re-imagined. (T)here, the learning space that we shared became secondary to the art-making process that was experienced alongside supportive networks. While I could not touch my co-conspirators' work through the screen, I resided with the (in)tensions of be-longing with the virtual material-discursivity.

Through the art and re-search that was shared amongst the online learning space, I think about co-conspirators telling stories differently (King, 2005) through the (in)tensions of felt form-ations and an emerging métissage (Hasebe-Ludt & Leggo, 2018). I could not touch everyone's work, but the images that were shared, and the discussions that were shared provided the entanglements of the relationalities that I experienced.

This emerges as an alternative to qualitative research methods as it performs (post)qualitative methodologies (Lather, 2007; St. Pierre, 2011) and feminist new materialist (post)humanism (Barad, 2007, 2017). The artworks shared allow me to rethink and re-imagine arts-based research by working through the material and meaning of *re-search* (Absolon, 2011;

Rowe, 2020) as I ask: How can I *be* and *long* with the entangled virtual material-discursive spaces and traces of the co-conspirators of Art/Re-search (T)here? As I reflect on the many (un)knowings that are encountered throughout the project, I am reminded of a material and embodied need to be with/in the art and research, to let the material matter, touch, act, be in relation. I be-long with my co-conspirators as they engage with their art-making process.

Article 2

- *How does Research & Art (T)here, an online learning space for researchers outside of the arts, facilitate arts-based research?*
- *What epistemologies and ontologies are enacted as researchers engage with arts-based research?*
- *How do researchers engage with art as a transformational process and the notion of "getting lost"?*

In my second article, the initial research questions above shift and grow as co-conspirators engage in collaborative assemblages and art-making processes. After engaging in our own individual art/re-search processes via co-created virtual networks, collaborative mail art is taken up in order to re-think, re-search, and re-create the questions that I begin the project with. There is a desire to share lines of inquiry through materiality. I want to work through my initial research questions together and the virtual is not always enough. As such, I facilitate a collaborative mail art project to think about our individual and collective Art/Re-search (T)here. I print the questions above on images of some of my paintings and place other material in pre-paid envelope for others to pass forward.

(T)here, the concept of *getting lost* is worked through and expanded upon in the collaborative work while co-conspirators deconstruct the questions by tearing, gluing, stitching, writing, sharing, embodying. This shared affective process, allows me to understand that epistemology (knowing) and ontology (being) are not separated like my initial research question suggests. They are entangled in a series of encounters within a project that takes seriously the actions involved with collaborative and relational methodologies. Questions change. Material/meaning emerges with new encounters. These spaces of participatory waves are intermeshed with the ethics, ontologies and epistemologies of the project, and thus form an ethico-onto-epistem-ology (Barad, 2007).

I think about how emerging questions unfold as a new materialist (Barad, 2007) methodological space of getting lost (Lather, 2007) with ethico-onto-epistem-ologies (Ibid) of trans-formation, whereby s*ome-thing lost is getting (t)here.* Through trans-its across and between places: there, here, together, apart, (t)here - getting lost occured in multiple moments when risk, thing-power (Bennett, 2009) and glitch (Russell, 2020) are encountered between known/unknown, presence/absence, inclusion/exclusion, self/other (Ellsworth, 2005) with/out a fixed place. Letting go of research questions was also brought forth to stay with/in the discursive materiality of the present in trans-it. Through pedagogical and artistic risk-taking, processes were destabilized, and new questions and lines of inquiry emerged.

Article 3

- *How can virtual spaces facilitate the experimentation of arts-based research, and how can this combination of these two be useful for teaching and learning?*

I work through this question as the primary re-searcher of this project via continued art re-search (t)here once collaborations are complete. I (re)position and re-perform the data/dada after the events (Rousell, 2018) of Art/Re-search (T)here with my co-conspirators take place. As spaces emerge through the virtual material-discursive, pedagogical inquiry changed accordingly as I ask: what pedagogical possibilities emerged from Art/Re-search (T)here? The material/meaning speaks, interrupts, interacts. The images from the project are printed from and put on the wall in order to create further relationalities. This allows me to experience and inhabit the discursive materiality as diffractive pedagogic assemblages. Placed within the space, new lines of questions emerge: How might we think of pedagogy experimentally (Ellsworth, 2005)? How do the assemblages of diffraction and difference become embodied in and through the expression of this work? What will this teach me about art/re-search and pedagogy in the process?

A dadaist (Kuenzli, 2015; Richter, 2010) art installation titled *Transpedagogical data/dada assemblages* is created and allows me to work through what was learned. The transpedagogical (Helguera, 2011) assemblages that I become entangled with are deconstructed via transdisciplinary feminist new materialism (Barad, 2007) that create space for the data/dada (Morawski & Palulis, 2009), diffraction (Barad, 2007) and difference (Barad, 2007; Haraway, 1992; Lather, 2007) to emerge further.

Curated within virtual material-discursive inhabited spaces, this leads me to put a call of action for more Art/Re-search (T)here in higher education (Loveless, 2019) and beyond. This, I contend, occurs through transdisciplinary and transpedagogical facilitation practices that make space for assemblages that are not planned. Like Elizabeth Ellsworth (1997), I think about how pedagogical assemblages are "messier and more inconclusive than the vast majority of our educational theories and practices make it out to be" (p. 8). Traversing through virtual material-discursive collaborative art-making spaces, assemblages of the work of my co-conspirators allow me to re-perform the data/dada. Art/Re-Search (T)here becomes transpedagogical and allows me to re-imagine how this can inspire pedagogies of art and re-search moving forth - from here/there.

In this article, I work through transdisciplinary transpedagogies, between here now - there then. I explore the data/dada, diffraction and difference of my dadaist renderings alongside the data/dada bodies and Art/Re-search (T)here: *Border crosser; Cetus - Glitch; Arrays Snarls; This is not a story to pass on; Home; On stolen land*. These data/dada bodies inspire me as I acknowledge and work with my own performative positionality moving forth.

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Article # 1

A métissage of Art/Re-search (T)here: co-conspirators be-longing and re-storying with/in the (in)tensions of the virtual material-discursive.

Ph.D. Education
(Society, Cultures and Literacies)

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Art/Re-search (T)here emerges from a project between seven re-searchers (Absolon, 2011; Rowe, 2020), pedagogues, writers, co-creators and co-conspirators (Taylor, 2019) from diverse fields, including Cultural studies, Education, English Literature, Film Studies, Game Design, Indigenous Studies, Social Work, and Labour Studies. Everyone comes to the project to do research differently through art. Each co-conspirator tends towards "doing otherwise in higher education and how it can, then, help support us to think beyond and outside dominant representations of higher education" (Taylor, 2019, p. 7). As the primary re-searcher of this project with the response-ability (Haraway, 1988) of writing this article, I consider how traditional modes of representation are disrupted (hooks, 1994) via (post)human and feminist new materialist (Barad, 2007; Lather, 2007) of interwoven art and re-search between different fields. I linger in my own unknowing and long to be with my co-conspirators as I work through the (in)tensions (Springgay & Truman, 2017) of un/knowing and re-storying. This emerges through métissage (Donald, 2009; Hasebe-Ludt, Chambers, & Leggo 2009) of Art/Re-search (T)here.

The project was initially proposed as Art and Research (T)here, but as my co-conspirators and I were questioning and re-questioning what research means from critical spaces, my co-conspirator Gladys Rowe (2020) taught me about her own doctoral work regarding Indigenist re-search. Gladys looks towards "Anishinaabe scholar Kathy Absolon (2011) [who] describes the hyphenated term re-search as a process of looking again, where our location and ways of searching are used to gather knowledge. Re-search is an act of resistance and resurgence" for Indigenist Peoples (Rowe, 2020, p. 17). (T)here, I consider how re-search can be employed by co-conspirators to do/be with the important work whereby meaning-making and relationality re-stories, transforms and be-longs.

I be-long with the co-conspirators and many Indigenous Scholars who work with 'the environment that transforms me - with "the stakes of nonhuman entities in deliberative processes, ceremonies that acknowledge reciprocal ethical relations with nonhuman agents, a vocabulary that frames nonhuman entities as agential and ethically significant" (Taylor, 2019, p. 15). Through a métissage of Art/Re-search (T)here, this reciprocity happens through relational material/meaning, via art. Each co-conspirator be-longs with space, bodies and material/meaning with and from a relational process of accountability and difficult knowledge is inhabited and

un/known. What bring the co-conspirators together is that we all re-search and re-story methodologies through art as an affect-based encounter (Dewsbury, 2009).

I consider the importance of be-longing and re-storying through art via a métissage of Art/Re-search (T)here that re-imagines "the power of stories as something that emerges not only at the level of content but that of form" (Loveless, 2019, p. 24). The virtual material-discursive is shared via supportive emergent virtual spaces - all at once felt and elsewhere - here. (T)here, I ask: How can I simultaneously *be* and *long* with embodied and entangled virtual-material-discursive traces of what is known and unknown? This Art/Re-search emerges with/in the (in)tensions - within the erasure of in/formal training, between language, art and re-search as understandings are layered and un/founded on embodied experiences that provoke me to think about telling stories differently (King, 2005) through acts of be-longing. I be-long with the co-conspirators as I look towards the "artists and pedagogues committed to personal engagement within a community of belonging" (Irwin, 2017, p. 144).

Through a métissage of Art/Re-search (T)here, like Stephanie Springgay (2018), I stand with the scholars who "activate feminist new materialisms and critical posthumanisms, and Black and Indigenous scholars' critical engagements with and critiques of these feilds of thought" as I remain attuned to posthuman mattering (p. 59). (T)here, "métissage is focused on relationality and the curricular and pedagogical desire to treat texts—and lives—as relational and braided rather than isolated and independent" (Donald, 2009, p. 9). At the same time, I acknowledge like many of my co-conspirators do, that First Nations, Métis and Inuit Peoples and "Canadians have deeply historical relationships that continue to manifest themselves in ambiguous ways to the present day" (Donald, 2009, p. 9). Métissage is employed as "a conceptual trope and as a practical tool or strategy" (Hasebe-Ludt, Chambers, and Leggo 2009, 8) that allows me to think-make-do about how "methods require (in)tensions" (Springgay & Truman, 2017, p. 211) of my own un/knowing.

Like my co-conspirator Nadine Flagel, I consider how "*(in)tension emerges from the arrogance of my act of framing"* (Flagel, 2019, personal communication) as I long to be with my co-conspirators. I learn from and with them as I ask: How might I re-story these (in)tensions through the curatorial threads of a métissage of Art/Re-search (T)here while I honour my co-conspirators? As I move through these (in)tensions, I think-make-do about being and longing to be (t)here with my co-conspirators.

I be-long with the work of co-conspirators. I be-long with Gladys Rowe as she works with Indigenist methodologies to re-search home and belonging. I be-long with Lucia Lorenzi as she investigates sexual assault cases through the embodied work of representing unknown data and trauma via abstract painting. I be-long with Irene Jansen who re-stories familial narratives through her digital storytelling of colonization. I be-long with Nadine Flagel who re-searches her dissertation on the intertextual relationships between African-American and African-British autobiography; as she stamps the words "This is not my story to tell" on text and textiles. I be-long with Wendy Crocker as she re-positions her work with old colony Mennonites through assemblages without the written word to acknowledge different ways of knowing and coming to know. I be-long with Adam Clare who uses his gaming skills and knowledge to advocate for the whales in British Columbia, to project and amplify whales' voices. The posthuman re-turns are also interwoven throughout as I engage with my own individual Art/Re-search (T)here - the data/dada (Morawski & Palulis, 2009) of my entangled virtual material-discursive spaces. As co-conspirators create Art/Re-search (T)here over the course of 6 months, supportive networks provide space for (in)tensions to be worked through as individual together - apart.

Each of my co-conspirators' work, the images and project statements therein, are presented as they were shared with me in this article[3]. My posthuman curatorial threads are interwoven throughout. Like Kerr (2019), I suggest that (post)human new materialist philosophies can assist me in inhabiting ethical spaces of re-turning (p. 325). At the same time, I question my very presence in this process. Through Art/Re-search (T)here, I re-think how co-conspirators can re-search the virtual material-discursive through breathing and be-longing while the "logics of separation and the assumed material divide can be shown to be a discursive construction" (p. 320).

What we breathe we re-search, into being

Be-longing

I be-long (t)here, with Gladys
Waves of colour, memories on picture planes
smoothed with paint, outreach-ed

[3] Each project statement is included in italics as it was submitted to me by my co-conspirators.

familiarity across lands
embodiments of these poems, unfolding belongings,
tears and tears; tearing apart, across, within
landing in my heart and hands, again

Gladys Rowe

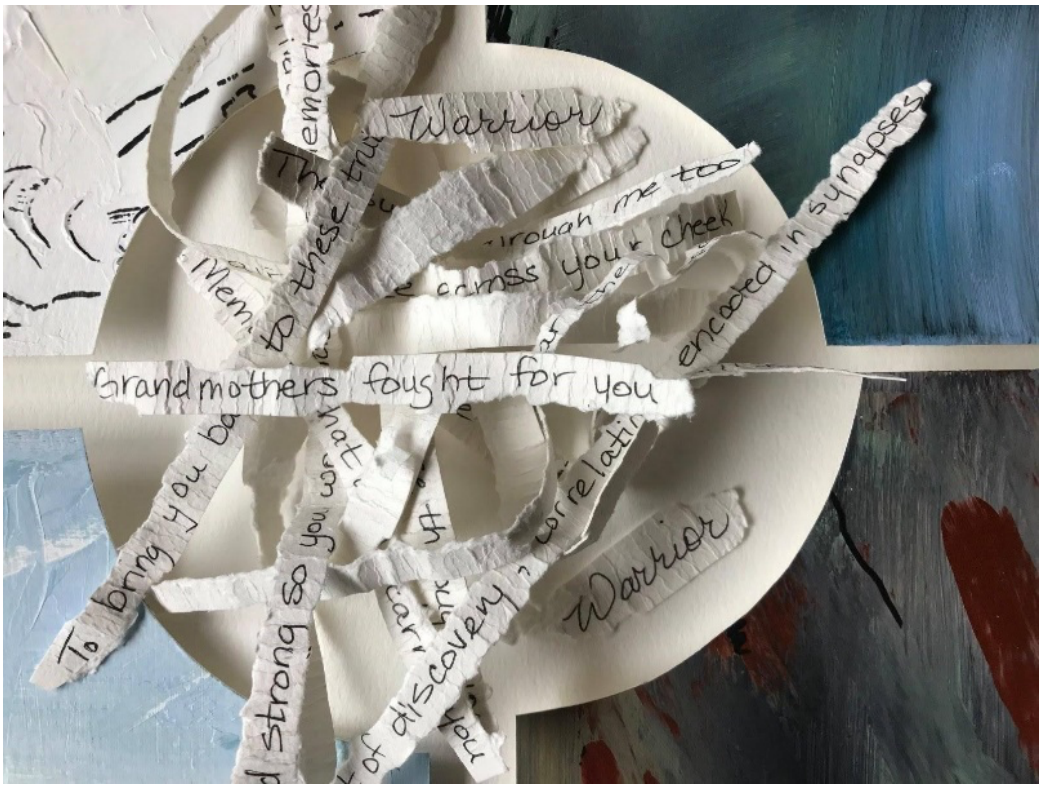
Gladys Rowe, *Finding a way from my head to my heart to the land: Reflections on wandering landscapes and learning about belonging*, 2019.

This work is the culmination of two years of exploration - where I began using the canvas as a journal to channel reactions, emotions, questions, and learning using acrylic paints. I sought to explore land as belonging with only a strong intuitive sense that my own story and relationship to the land around me was important for my growth. This has been a journey of strength, personal reclamation, and growing roots that cross the continent.

I have always searched for "home" and have felt connected to many places that for me, embodied the meaning of home. I came to realize, I am not sure precisely when, home has always been connected to people. The physical location of people, the memories of people, the traces of people once there, and the embodiment of a feeling about people in my life. This definition of home has made sense for me and also meant that there were many spaces that I referred to as home.

Still the idea of home - most notably as it relates to the concepts of connection and belonging, remained unsettled. How am I connected to the world around me, where are the landscapes that I feel a sense of belonging? Is this something that is dependent solely on an internal compass or are there external symbols provided in the spirit of the land, water, and animals around me?

The impetus for my journey into this self-examination was a move 2500 miles away from my traditional homelands and the place my family had called home for 10 years. This significant move was exciting, but also terrifying, and set off in me a panic of floating disconnected and untethered to spaces of familiarity and comfort.



Gladys Rowe, *Finding a way from my head to my heart to the land: Reflections on wandering landscapes and learning about belonging* (close-up), 2019.

This piece shares a journey around the medicine wheel in my relationship to land and building a sense of belonging even while far removed from the lands of my family and in places where my family and community are not physically present.

The expression begins in the upper right corner and commences, for now at the top left panel. The catalyst for this journey is a poem I wrote, titled Open this when you find yourself overwhelmed, October 10, 2017. This central fire was a moment of realization for me – that no matter where I travel there are generations of grandmothers standing with me.

What we breathe we re-search, into being

Be-longing

I be-long with Gladys' re-storying and art(work), because "in relation to resurgence, stories can support deconstruction and reconstruction of the spaces where we live through a process of remembering, visioning, and creating" (Rowe, 2020, p. 57). For Gladys, re-creating and re-searching is a resistance to the ongoing colonization of Indigenous ancestral lands and bodies" (Rowe, 2020, p. 35). Indigenist re-search works to re-create systems to be more accountable, in relation to and with the relationships, earth, material and meaning that surrounds us. For Donna Haraway (2003), too, home must be re-considered and it always destabilized with "the recognition that one cannot know the other or the self, but must ask in respect for all of time who and what emerging in relationship, is the key" (p. 50). It is important to be willing to re-position the self in difficult spaces and bodies of knowledge, with bodies, in places that are contested, silenced, complex, in need of expansion.

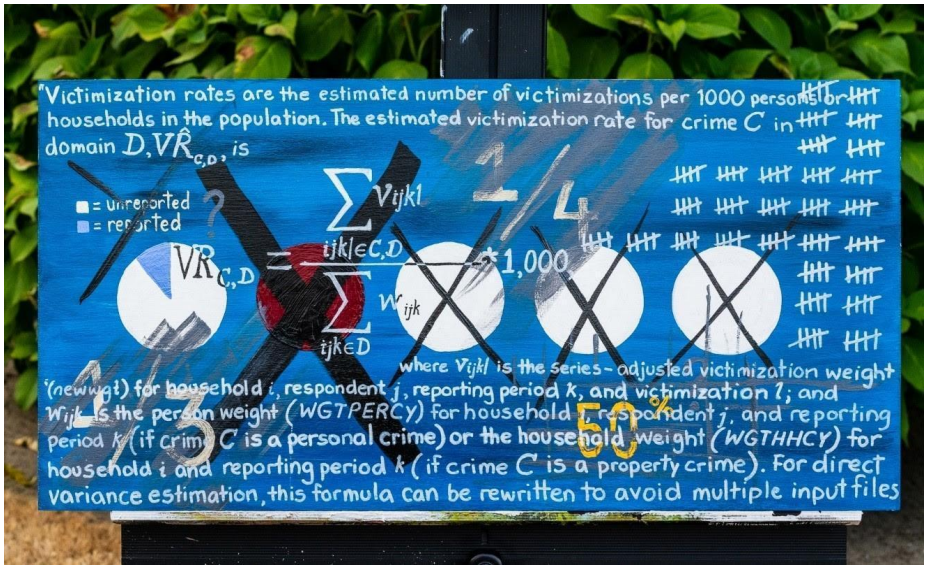
With/in the (in)tensions of Art/Re-search (T)here, I consider the importance of be-longing and re-storying through art, whereby being is interwoven with longing, and the embodied material in places that move us. Gladys, the other co-conspirators and I work towards re-creating systems of re-search in order to trouble binary systems of knowing and coming to know. I contend that this requires inhabiting with/in the (in)tensions and be-longings of the material that matters, whereby language, storying and re-reading is employed simultaneously with a thinking-making-doing" (Springgay & Truman, 2017, p. 211). Through embodied traces of home and (in)tensions of art, Gladys re-searches and re-creates an emerging process of be-longing with a resistance that is simultaneously resurging. Her generous work and the

collaborative material-discursive offerings she contributes to my understandings is interwoven throughout the curatorial threads of this article.

I be-long (t)here, with Lucia
looking at the unrepresentable trauma;
it leaks in, reaching out -
these evolving paintings
survivors (un)seen - unrelenting numbers;
get hands on these
(post)human absences

Lucia Lorenzi

Arrays Snarl is a data visualization and fine art project which explores how sexualized and gendered violence exists within spaces of knowing and unknowing. Taking as its title an anagram of "Larry Nassar," Arrays Snarl presents both quantifiable and unquantifiable data about the prolific crimes of Larry Nassar, a doctor formerly responsible for the care of both the U.S. Women's Artistic Gymnastics team as well as athletes at Michigan State University and at local gyms in Lansing, Michigan. Beginning with more traditional forms of data visualization such as pie charts, bar graphs, and scatter plots, the series of paintings evolves towards more abstract representation as I attempt to visualize that which is no longer proximal to the numerical and linguistic units of measure with which we usually attempt or are able to understand violence.



Lucia Lorenzi, from the *Arrays Snarl* series, 2019

I began this work during the second of Larry Nassar's sentencing hearings, as I listened to the testimonies of more than 150 survivors. My scholarly background is in trauma theory, where a lot of classical theorizing posits that trauma is linguistically unrepresentable in ways that are different to the "usual" failures of language and representation. Rather than operating from the presumption that trauma is therefore "unknowable," I chose to engage with the principles and techniques of data visualization to explore how the representation of trauma and violence can be difficult because they are matters of sheer scope, rather than intrinsically unable to be quantified or qualified. There are "known knowns," such as the number of years that Nassar might potentially serve; these can be quantified as a series of numbers, but the fact that this extends far beyond the natural life span prompts questions about what the symbolic value of sentencing holds beyond the material value. In "Breadth and Ripple," I explore "known unknowns," such as the number of people who have been impacted by Nassar's crimes; attempting to capture this network, even if we had data, would far exceed the capacities of the materials (the size of the wood panels) but also potentially require another kind of visual modeling (3D, not 2D).

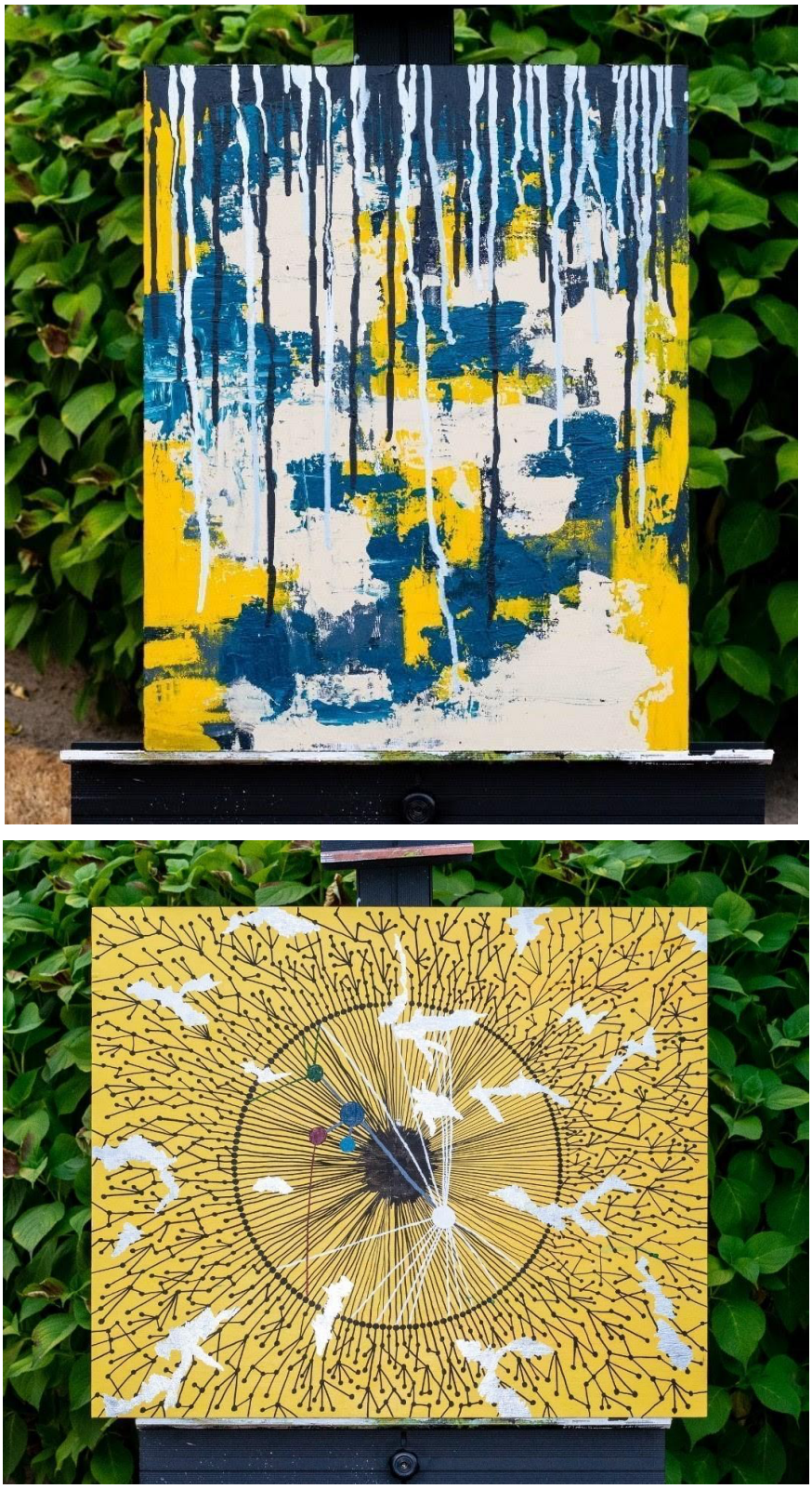
Lucia Lorenzi, from the *Arrays Snarl* series, 2019

I also try to wrestle with the ways that data analysis links to concerns about whether or not the statistics about the estimated prevalence of sexual violence are "true." What concerns me more is thinking about how we get that data, and how it relates to other forms of storytelling. Ultimately, the statistics are a product of how we collect stories and ask people about their

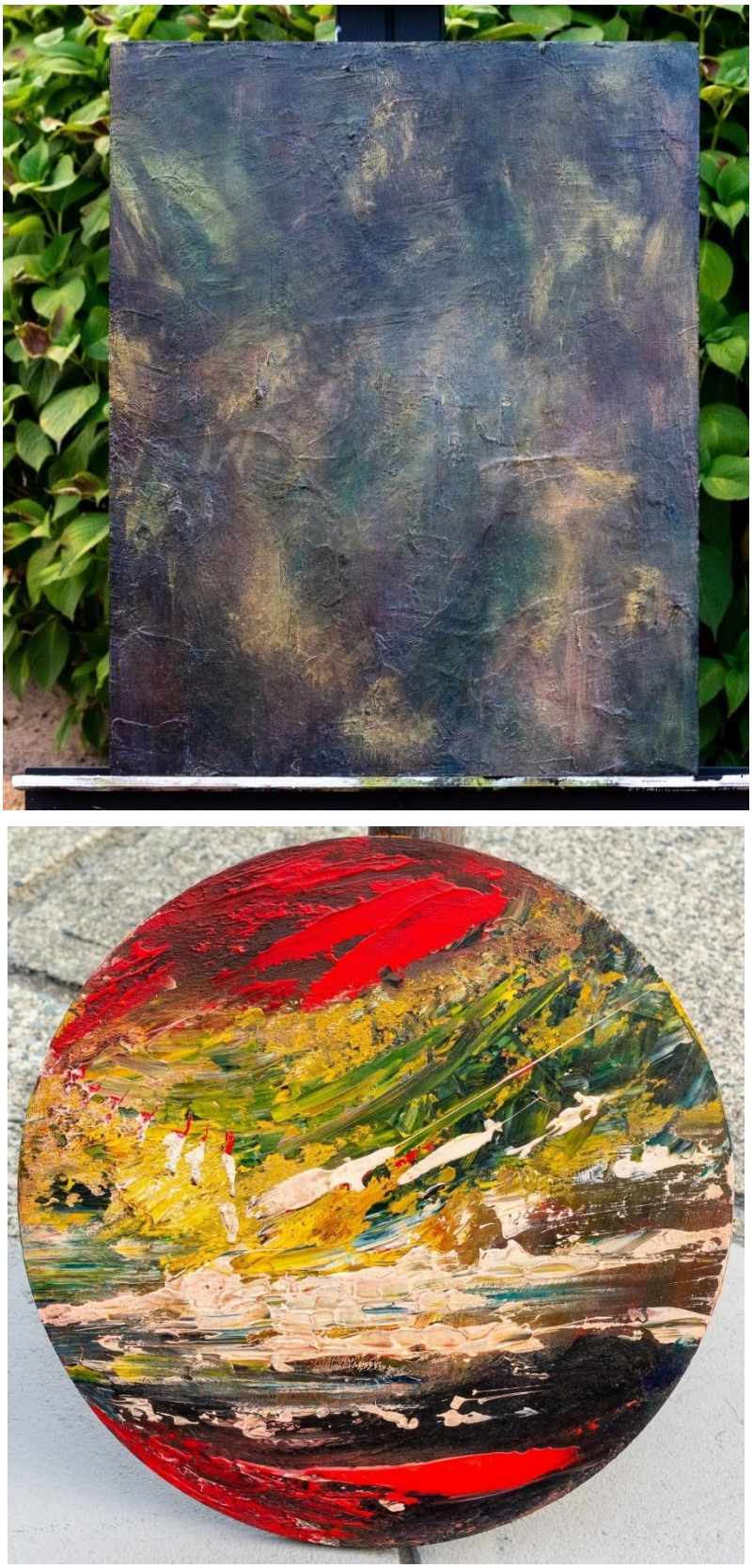
experiences, as well as how institutions such as the law use language to categorize experience. Moreover, different people may wish to categorize their own experiences differently to the available options. The "real number" of people who experience violence is "unknowable": we know it happens, to many people, but despite our best efforts, including the most sophisticated statistical models, we won't get to the number we seek. Given all of that, how do we sit with uncertainty? How do we use estimates to influence policy and practice? This is what the medium of painting has allowed me to explore; the form of the paintings increasingly reflected the content of my questions.

The series is, much like the questions it poses, ultimately unfinished and unresolved. I had originally intended to complete a series of ten paintings, but as new information has come out about the Nassar cases, I ultimately chose to stop my own attempts to try and visualize data that is itself continuing to evolve.

Lucia Lorenzi, from the *Arrays Snarl* series, 2019



Lucia Lorenzi, from the *Arrays Snarl* series*,* 2019



Lucia Lorenzi, from the *Arrays Snarl* series, 2019

What we breathe we re-search, into being

Be-longing

I be-long with Lucia's work as I consider Patti Lather (2017) who works towards "situating praxis as a ruin made habitable by a fold of the between of presence and absence...) (p. 109). I consider these (in)tensions as I, too, question representation and data. In her engagement as a trauma theorist and feminist advocate, Lucia lingers with what is not included in data visualization of those who experience sexualized and gender-based violence. Through Lucia's act of witnessing and engagement through art/re-search, an abstract re-engagement with the material, the data is shown to be (un)known - whereby "accepting loss becomes the very force of learning and the promise of thinking and doing otherwise, within and against Enlightenment categories of voice, identity, agency, and experience so troubled by incommensurability, historical trauma, and the crisis of representation" (Lather, 2017, p. 169). At the same time, through her act of witnessing, and painting process, Lucia's own art/re-search demonstrates an engagement with the materiality; with/in "a space where the body can expand and explore in the freedom of abstraction" (Russell, 2020, p. 151). These (In)tensions of be-longing emerge from Art/Re-search (T)here as it allows me to re-imagine what and how knowledge is experienced.

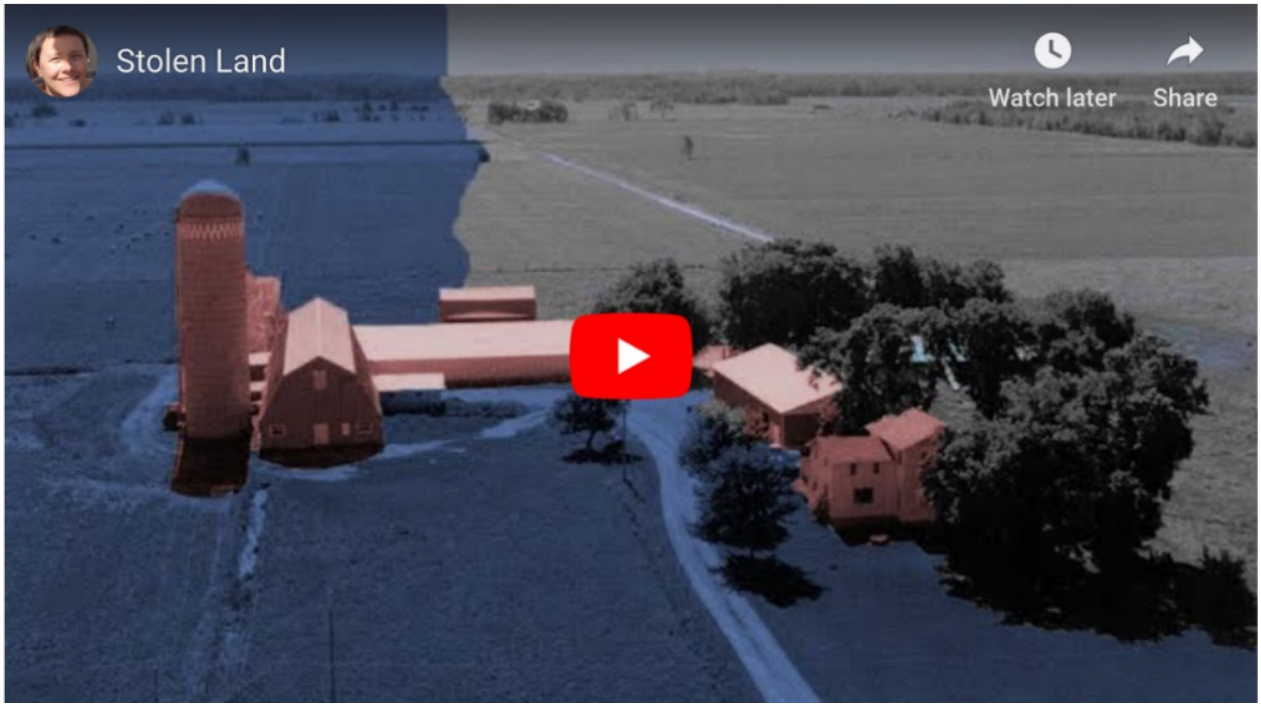
In a previous article and literary analysis that Lucia published about Emma Donoghue's Novel *Room*, Lucia notes that "a rigorous engagement with individuals' witnessing or experiencing of violence not only requires a dynamic and shifting approach to the idea of trauma, but the expansion of possibilities for complex, individual, and alternative experiences of the world" (Lorenzi, 2016). In this be-longing work, binary conceptions of knowing and coming to know - virtual/real, material/discursive, object/subject – are rejected through an affective turn, trauma and allyship are felt. At the same time, it allows me to think about how re-searchers cannot fully represent the pain of others. While lingering in the (in)tensions of representing trauma, I think about how the (in)tensions of the post-philosophies through art/re-search conflate, recede, re-create space.

(T)here, as new relational spaces and convergences are shared, as material is felt, I work through how (post)humanism and "the juxtaposition of a feminist methodology might find a dynamic out of their divergence in transitioning toward new openings in clearly contested spaces" (Lather, 2017, p. 161). (T)here, through the (in)tensions of data and embodied abstractions, I be-long with what can and cannot be felt. This (in)tension and be-longing "fosters a renewed openness to the possibility of broader and deeper understandings that can transverse perceived cultural, civilizational, and temporal divides" (Donald, 2009, p. 6) .

I be-long (t)here, with Irene
through dispossession and re-turns
difficult conversations, sparked
through film; re-storying the familial - fields
ancestral connections, sacrifices - the everyday;
these grassroots changes, reconciliations -
the land's windy cut

Irene Jansen

I made this four-minute digital story Stolen Land to help my relatives and other settlers reflect on family stories and settler privilege. This personal story is an effort to reconcile different family stories: the one I grew up with and repeated for most of my life, and this new one about my part in colonialism. Both are true, but one is rarely told.



Irene Jansen, *Stolen Land* (video still), 2019

I was inspired by the History Workshop invitation to "dig where you stand" and Indigenous leaders' invitation to learn about Indigenous history and current struggles on the land we occupy (as one step in allyship).

As described in the video, the initial spark for this project was a dance workshop where I and fellow participants explored our ancestral connections to colonialism, slavery and diaspora through personal narratives and movement improvisation.

The idea came back to the surface one year later, in the project Art and Research (T)Here, led by Geneviève Cloutier. I was moved by the film Stories of Decolonization: Land Dispossession and Settlement, created by Art and Research T(here) collaborator Gladys Rowe and her colleagues. The film prompted me to tell my own story of settler privilege and rural roots.

This digital story Stolen Land has already sparked good conversations with other settlers. I find the conversations difficult at times, but I learn from each one, and hopefully others feel the same. I have plans to screen Gladys and colleagues' film in two rural communities near Ottawa. I want to invite more conversations with settlers about dispossession, settlement, privilege and

concrete actions we can take for anti-colonial social change. I will do this in collaboration with Indigenous people who have a relationship to that land.

Irene Jansen, Beloved creek at the back of “our property”, 2019

Irene Jansen, Beloved creek at the back of “our property”, 2019

I tried to be accountable with this digital story. I ran it by several Indigenous friends and colleagues who work in/with grassroots Indigenous organizations, asking if the digital story is safe and helpful. They said yes. I made changes they suggested: choice of map and quote. I also ran it by several settlers who work for Indigenous organizations. Their feedback helped me hone the visuals. I tried to make the story safe (not reinforce colonialism) and at the same time not ask Indigenous people for a lot of time since this is a settler narrative geared to other settlers. We need to educate ourselves.

Irene Jansen, *Stolen Land* (video still), 2019

What we breathe we re-search, into being

Be-longing

I be-long with Irene's work. In our many conversations, Irene speaks about her art as re-search emerging as an education tool for other settlers. As she revisits the land she grows up on, she re-searches the settler narratives that she encountered growing up; the traces re-emerge in place. In *Making home on Anishinaabe lands: storying settler activisms*, May Chazan (2020) writes that "settlers are beginning to destabilize their own claims to belonging, question their own ways of knowing and being on colonized lands, and support Indigenous resurgence through listening, (un)learning, relationship-building, and meaningful allyship" (p. 37). This work is situated with the (in)tensions of relationalities and be-longings of settlers and non-settlers sharing their stories on (what is now called) Canada (Simpson, 2014).

This art/re-search re-creates the narratives through the act of re-storying in an embodied place. I follow Jeannie Kerr (2019), who writes that a (post)human engagement with relational practices, felt, works through "settler colonialism and the discursive constructions that problematically frame their lives as distinctly separate from Indigenous peoples" (Kerr, 2019, p. 319). Indigenous and non-Indigenous peoples are located on the same land and are materially intra-acting in colonial phenomena that have been (re)configuring over (at least) five hundred years. Yet the discursive productions of assumed divides create different material realities in Canadian society (Kerr, 2019, p. 320). Within the (in)tensions and be-longings, I imagine a "(post)human view of the world, whereby there is no reason to go to war, to hate, to oppress, objectify, steal. Rather, a relational and dynamic view of the world paves a road to peace" (Cahnmann-Taylor, 2008, p. 249). (T)here, the virtual material-discursive traces and (in)tensions can be-long.

Irene promotes dialogue through her virtual material-discursive practice. I think about how "this position entails accountability for one's historical situation, it expresses not only a sense of social responsibility but also an affect" (Braidotti, 2005, p. 178). (T)here, I consider how matter matters just as much as language, discourse and culture. It all matters (Barad, 2003, p. 801) as we work towards acknowledging entangled states of being, because "we need more complex understandings of human relationality that traverse deeply learned divides of the past and present... The key challenge is to find a way to hold these understandings in tension without the need to resolve, assimilate, or incorporate" (Donald, 2012, p. 533). Difficult spaces of be-

longing (in)tensions make me think about how my pasts are displaced and I move through language and the images of my memories simultaneously (Morawski & Cloutier, 2016). I believe we can begin to work through our haunted pasts through art as I re-member the silencing of my First Nation ancestry (Cloutier, 2016). We are here. We are there. We have a response-ability to each. Art/Re-search (T)here acknowledges and works through the affective (in)tensions and be-longings of difficult histories.

I be-long (t)here, with Nadine
weaving deconstructions of difficult discourse
interrogating these stances - stitching;
unraveling - intertextualities existing anew
living elsewhere, feeling what is not present
these silences - ruminating blood stains on fingertips

Nadine Flagel

This project's concept gathers together a number of related words: text, textile, intertextuality, and texture.

Nadine Flagel, *Text, Textile, Intertextuality, Texture*, 2019

Text. *My academic research examined contemporary novels by African-Canadian, African-American, and African-British writers. These novels, like other literary documents, are called texts.*

Intertextuality. Specifically, I was interested in the intertextual relationships between contemporary novels and eighteenth- and nineteenth-century African-American and African-British autobiography (especially representations of historical slavery and sexual violence). Writers of literature often make meaning by deconstructing other texts and adapting them to new purposes, putting them into occasionally uncomfortable juxtapositions and new contexts. Such heavy reliance at its worst constitutes posturing from a position of privilege; at its best, gestures toward existing texts signal joining a conversation.

Textiles. Rug hooking by hand – a technique I encountered upon arrival in Nova Scotia to begin my Ph.D. – is a textile craft or art form that is fundamentally and historically based on the reuse of woven textiles. By transforming stained or worn-out scraps of fabric and clothing into rugs, these makers joined a conversation about the production and value of fabric and deliberately lengthened the life of fabric through reusing textiles.

The overlap between text and textile is not new (recall that some paper has rag content). What I am interested in is the repurposing of both texts and textiles. Both practices rely on cutting up existing text(ile)s, on aesthetic and sensual appeal, on thrift, and on putting old things into new combinations, thereby intensifying and multiplying meanings. When I took up a critical stance with respect to Black literature, and interwove threads of quotation with critical commentary, what did my stance in the conversation become? When I reuse fabric, what assumptions do I make and how can I bring those under interrogation?

Textures. Our skin processes different surfaces as smooth, soft, rough, and so on. This work is a meditation on the textures of silence and is inspired by many writers and thinkers. Both Marlene NourbeSe Phillip's book of poems, Zong, and Toni Morrison's Beloved (among other texts) consider the diasporic historical trauma of slavery and explore what it means to fall into/be pushed into silence and the difficulties of coming to language. Silence is never death; it is a waiting, a pause, a noise, a space, an ending, a marked absence. "Omissions are not accidents," as American modernist Marianne Moore recorded. The first act of a play by British dramatist Caryl Churchill I recently taught, Mad Forest, vividly demonstrates the various kinds of silencing that can occur. Each of 17 scenes, set before the Romanian revolution, depicts an

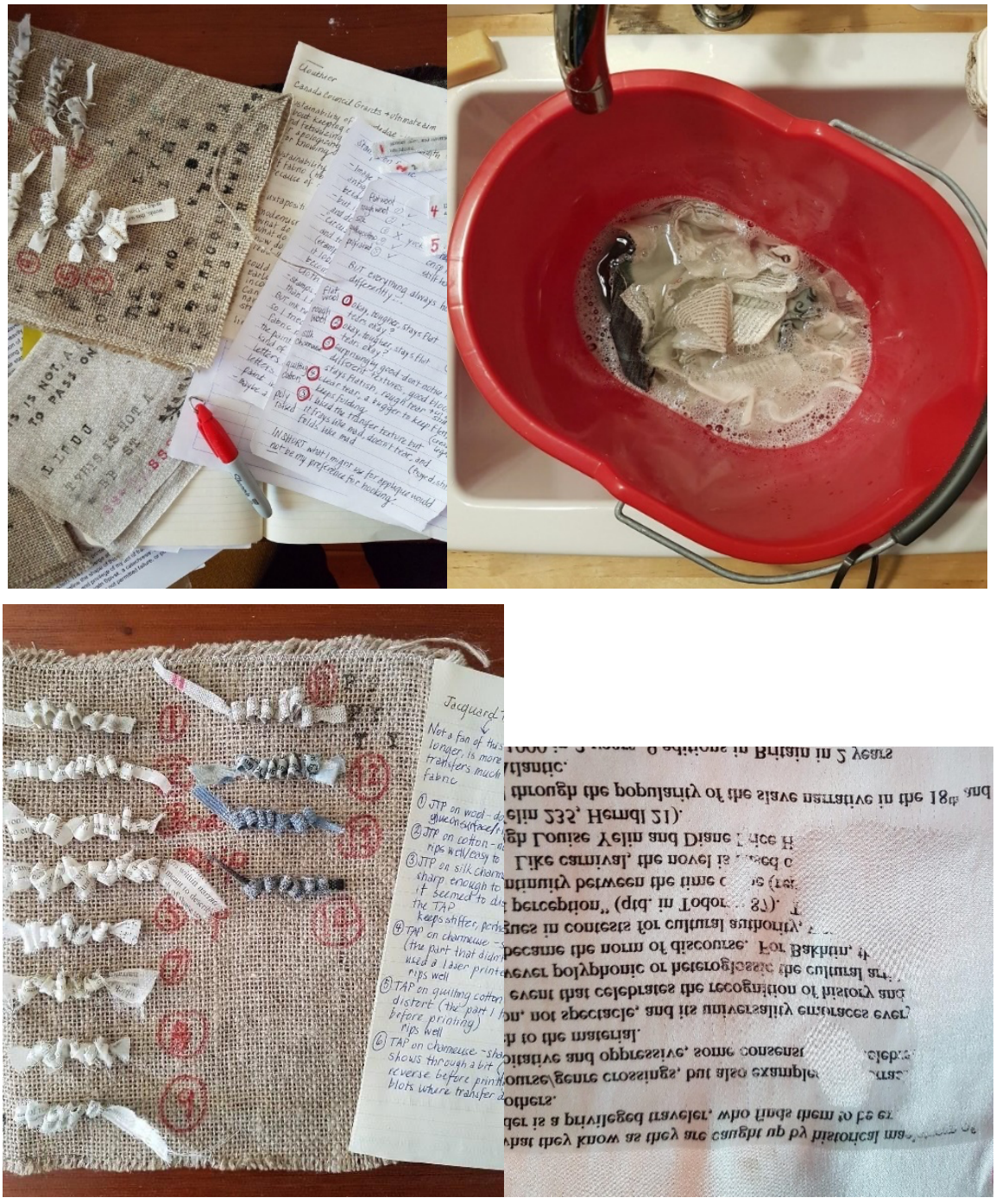
attempt at communication under the vigilance of the secret police. Characters assume all conversations are taped and behave accordingly; they speak or sing loudly in praise of the current regime; they abuse those who violate its values; they turn up the radio and speak onstage but the audience cannot hear them; they say one thing but mean something else; they share letters; they prevent other people from speaking. Each silence has a different texture, and they overlap.

My creative process for this piece is analogous to the drama and marked by a series of technical experiments and fascinating failures. Sometimes I forgot to reverse the text before printing it onto the transfer paper; I used the wrong kind of printer; the fabric didn't take to the transfer; the iron scorched the fabric; the transfer changed the texture of the fabric; the transfer was too light; the fabric twisted, rolled, or folded during hooking. When you are privileged enough to create outside of a totalitarian system, you can value failure, you can incorporate failures into the finished work.

Privilege is apparent in other ways: lines which converge at a roundabout, a central metaphor in my dissertation (about my circular and indirect intellectual journey). (In)tension emerges from the arrogance of my act of framing. Simultaneously, the piece needs to fail (following Gayatri Spivak, a catechresis: a deliberate rhetorical failure). The cloth used for hooking is transfers of writing that did not make it into my final dissertation. The dissertation is always already a peripheral, largely unread communication, yet so much of an academic's career is bound up in it. Here I am unlearning the dissertation. Through hooking, my words become unintelligible visual noise in an act of self-muting. The piece is deliberately unfinished and will retain marks of its creation: hanging threads, unclipped strands of fabric, a frayed and unfinished edge, exposed linen foundation cloth, small gaps in the foundation cloth from previous hooking that has been pulled out, smaller gaps in the weave from the gripper strips on my rug hooking frame. The "finished" piece works against notions of completion.

Nadine Flagel, *Text, Textile, Intertextuality, Texture (process),* 2019

Nadine Flagel, *Text, Textile, Intertextuality, Texture,* 2019



Nadine Flagel, *Text, Textile, Intertextuality, Texture,* 2019

What we breathe we re-search, into being

Be-longing

I be-long with this situated knowledge and response-ability as I think about be-longing with process – always in progress - as assumptions are put into questions, text and textiles

emerge into material matters with/in bodies in hand(s) (Haraway, 1988). In Nadine's previous work, she writes that "authors' words inhabit overdetermined, speaking bodies - dynamic, diverse bodies in space and time - that are united with their voices and that resist an interpretive monopoly, including the interpretation argued here" (Flagel, 2005, p. 38). I be-long with the work as I witness Nadine weaving her past dissertation into becoming felt as texts with textures (Grumet, 1988). The incongruencies between language and the (post)human turn are embodied.

In moments felt, there is an acknowledgement that we cannot speak for others. In relation to the privileged self, it is re-positioned: "unlearning our privilege as a loss" (Spivak, 1990). Through Nadine's embodied art/re-search practice, I consider how we cannot interpret without our own embodied engagement – The act of mis/representing others 'over there', requires material matters and embodied engagement, over 'here' (Visweswaran, 2008). (T)here, I think about how Karen Barad (2007) also re-positions and re-searches how we can come to know through material practices, because as we re-create knowledge with others in Art/Re-search (T)here, "the point is not merely that knowledge practices have material consequences but that practices of knowing are specific material engagements that participate in (re)configuring the world" (p. 91). Our bodies encounter texts, through the felt (post)human practices and reverberating sensations of our hands moving, stitching the traces of the encounters that move us, whereby "the move is towards recognitions, pleasures, and discoveries that are more reparative than suspicious, a working of positive affect" (Lather, 2007, p. 177). Through multiple re-searched virtual-material-discursive traces, I ask: "What does it mean to find life –and to find ourselves – through the framework of failure?" (Russell, 2020, p. 151).

Through Art/Re-search (T)here that embraces the process of failure, I can be-long with possibilities not thought of before, and moreover, these can be felt (Springgay, 2008). An affect-based and embodied methodology embraces "failure, 'no matter', and uses it to mount a serious political critique of the restrictions that methodological protocols might impose on what can count as knowledge" (Dewsbury, 2009, p. 322). Art/Re-search (T)here moves through failure and it touches the material that matters (Barad, 2007).

I be-long (t)here, with Wendy
Lenses of literacies beyond language
practical, principles, past
these multimodal movements, sensing

from outside the academy, schools - across
these collaged liminal spaces, embraced

Wendy Crocker

I am sharing my bio and project statement through an illustrated Voice Thread that you can access at this link: https://uwo.voicethread.com/myvoice/thread/11252183

Wendy Crocker, *Border Crosser,* 2019

Wendy Crocker, *Border Crossers* (process), 2019

Wendy Crocker, *Border Crosser* (detail), 2019

What we breathe we re-search, into being

Be-longing

I be-long with Wendy's work. Wendy came to Art/Re-search (T)here determined to re-create research with/out the written word. In the spirit of coming to know differently, with the breath that she allocates to her work as an edge walker (a researcher whom walks between two worlds), I encourage you to visit her statement using the link previously provided. (T)here, I think about a conversation that we had where she notes:

The project came at a critical time in my research practice, when I was trying to reframe the questions I was asking in my postdoctoral project. As a literature and cultural studies scholar, my focus has always been on the word and the text, but working visually allowed me to think through the limitations of textuality - or to expand how I am thinking about textuality in relation to my work on silence and testimony...

The completed panels do tell a story of my work and my understanding of the LG Mennonites in rural SW Ontario. However, what is also represented is MY story of working with this closed cultural group and when I share the work, it is THIS narrative that I will be relating. The use of multimodal - multimedia representations helps to illuminate the texts so that it moves from print, to oral, to visual.

In this story of working with others, Wendy re-searches how she must "have a foot in two worlds, but live life in one" (Crocker, 2013, p 194). This is experienced further in art as re-search, whereby Wendy works with the material that matters to her, through her story that "offers more than just A, B, C" (Crocker, 2013, p. 209). This process-based art/re-search troubles "issues of reading across differences in educational research by looking at very specific examples of making connections across differences of history, geography, language, disciplines, identity positions, and theoretical investments"' (Lather, 2017, p. 165). While "the key to this free play of interpretation is the realization that each perspective brings a different kind of relationship" (McNiff, 1998, p. 206), the process is embodied with (in)tensions and "the specific materializations" that is encountered (Barad, 2007, p. 91). Glue, photos from travels, traces of texts becoming and be-longing with the maps that become material that matters. The virtual-material-discursive traces emerge through art re-search that is re-positioned with/out words.

I be-long with Wendy as she advocates for multiple ways of knowing through her art re-search. As I reconsider how art can be a method of re-searching, I contend that "methods require (in)tensions" and (post)human entanglements with materiality in order to disrupt divisive and binary methodologies and systems of knowledge (Springgay & Truman, 2017, p. 211). As Wendy lingers with the virtual-material-discursive traces of passing events (Stewart, 2007), the art process emerges and be-longs with the entire re-search process. Wendy re-stories a process of being a re-searcher - a push and pull that dis/places be-longing with the (in)tensions of what can

be un/known, (t)here. The material that she creates art with has been gathered in her travels and past research journeys. Magazine articles, pictures, maps, and fabric are re-imagined and re-positioned within the (in)tensions and limitations of language. Through art/re-search processes that acknowledges embodied knowing, and what can be un/known outside of textuality, she advocates for different ways of knowing and coming to know.

I consider how the work resides with/in the (in)tensions of (post)humanism (Barad, 2007) - underscoring process over product and relational embodied practices that acknowledge the limitations of language and be-longing with matter and meaning, in place - "it becomes a question of matter and meaning fused at the level of 'marks on bodies', of processes of mattering and making matter meaningful in immensely powerful and consequential ways" (Bayley, 2019, p 362).

I be-long (t)here, with Adam
communication of complex waves, whales, wavering
transportations, transported, again
immersed around us - sensing surrounding systems
material meanings manifest
in ears, pulsating shifts, felt with them

Adam Clare

The shipping industry and the storage industry share more than just containers in common. They are both physical manifestation of modern global consumerism and they both hide the materials they carry. While transporting the goods (which may even end up in a storage unit) shipping causes harm to marine life; a part of our environment we cannot see and thus forget exists, much like what we put in a storage container. It is time to think critically about how we transport and store our stuff.

Whales on the coasts of North America are dying at an increasing rate year over year despite the efforts of conservation groups. Noise pollution from container ships, drilling, and other acts of commerce contribute to the death count by disrupting whales ability to communicate. Whales use sound waves to communicate underwater over vast distances to find each other and warn of threats. The noise of capitalism makes it difficult for whales to find food, friends or direction. In some cases, the volume is so deafening that they become completely

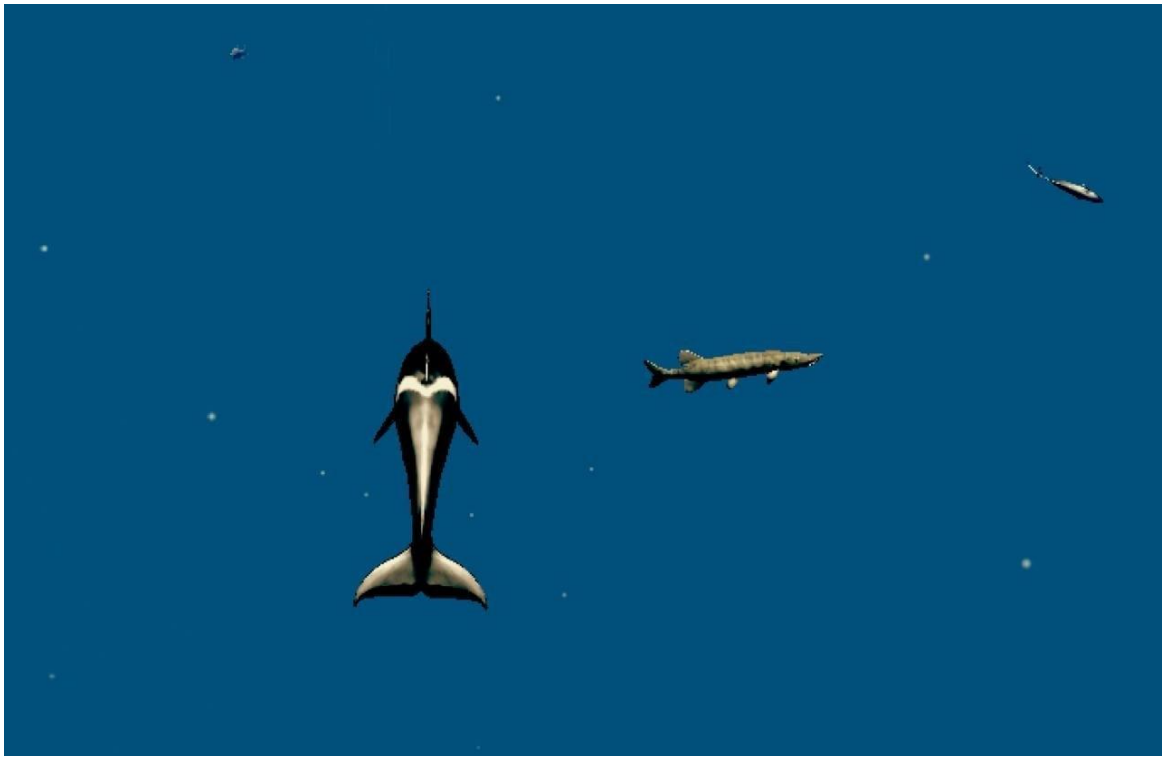
disoriented and are unable to avoid being hit by ships. This piece is meant to demonstrate in an immersive way one of the challenges experienced by one sea mammal, the whale, to feed our consumer desires.

The immersive aspects of the work are a reflection of my pedagogical approach. I wanted to continue ways to explore conveying complex systems in an engaging way to the participant while also educating them. Cetus hopefully inspires people to ask what are the unseen impacts of our consumer society that go unseen below, above, and all around us.

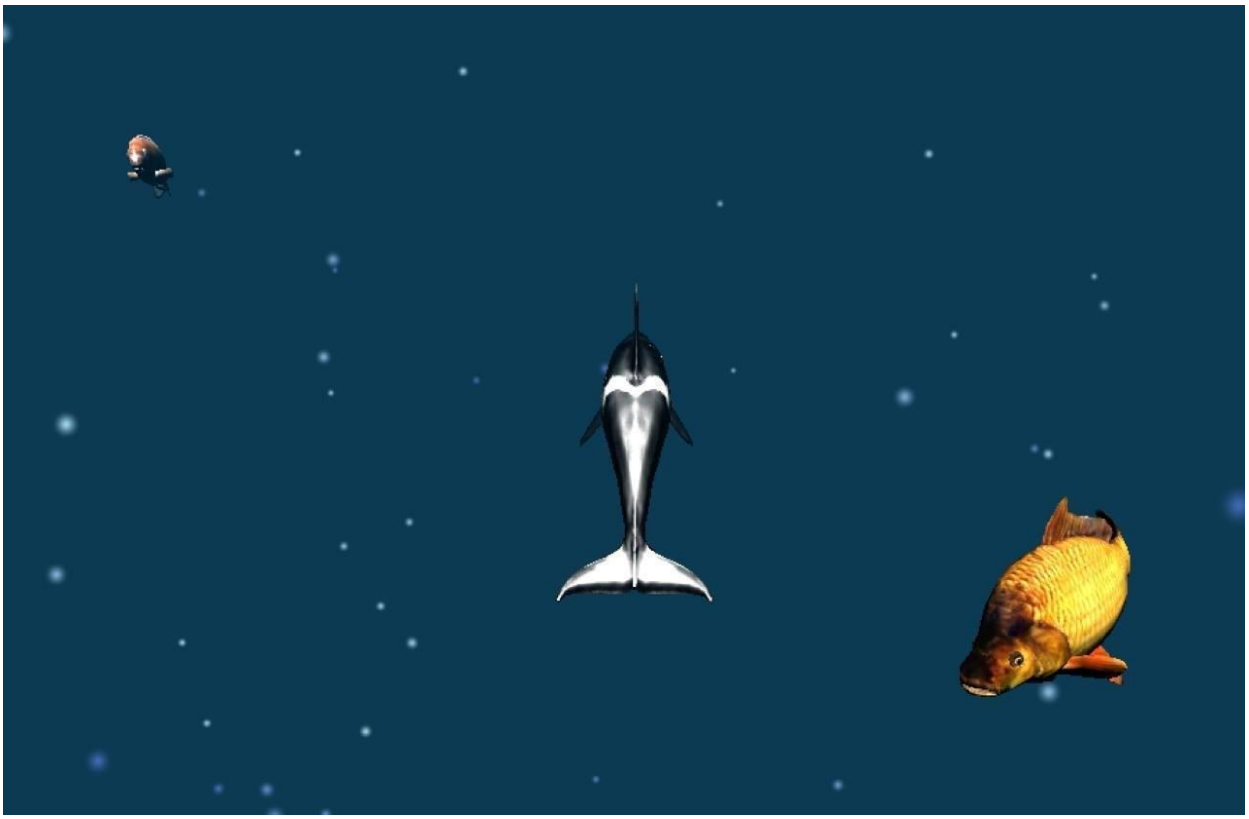
The audio in the artwork is from hydrophones placed in the Straight of Georgia to capture the sounds of whale and container ships. This piece directly explores two of the "Seven Ds" of the storage industry: Deliveries (the container ships) and Death (not of people, but whales). Indirectly the piece examines the Densification of shipping, the Dislocation of marine species, and the ongoing Disaster occurring to the oceans due to materialism and consumption. A series of photos I took of the shipping industry in British Columbia are also available to accompany the piece.

Adam Clare, *Cetus (shipping containers),* 2019

Adam Clare, *Cetus (shipping containers II),* 2019



Adam Clare, *Cetus,* 2019



Adam Clare, *Cetus,* 2019

What we breathe we re-search, into being

Be-longing

I be-long with Adam's call to action to end consuming habits that put whales at risk. There is a need to create actions that trouble binary conceptions of human/non human, culture/nature agencies - This is a call to action for a (post)human engagement that troubles purely discursive practices, because "if discursive practices constitute a productive social or cultural field, then how much of the very matter of bodies, both human and nonhuman, can be accounted for?" (Barad, 2007, p. 64). Aristotle believed that speech was a capacity that only humans could embody, but communication is not (Haraway, 2010). This work calls us to re-create and re-search how we are entangled with nature and whales, and how I can be-long in the (in)tensions of their materiality.

Karen Barad (2007) writes that material and meaning can "tell us about the nature of causality such that we will be able to account for how the distinctions between 'nature' and 'culture', 'human' and 'nonhuman', 'science' and 'society' are produced, what that production

entails, and how we are to understand the nature of agency" (Ibid, p. 131). This art/re-search generates (in)tensions through the virtual-material-discursive practice and agency, but the (post)human entanglements that arise be-long with moments felt, through the traces of places, the sounds of the whales' calls – reverberations and (in)tensions of agency. (T)here, I consider this in relation to our work as co-conspirators who want to do re-search differently, to trouble and deconstruct the "irreparable damage to the Earth and all of its creatures" (Kluttz, Walker, & Walter, 2020, p. 63), and moreover, to re-think and re-story with the responsibilities and relations that are entangled.

I be-long (t)here, with myself
these (un)knowing gestures, outside - in
words washing ~ weep, marks form-ations
hear here, the unfolding colours ^ shapes
seeping ruptures, what cannot be heard/said/touched/known
this emergence - materialization leaks

Genevieve Cloutier

I acknowledge the data/dada of re-search through my playful and emergent painting practice (Morawski & Palulis, 2009). As the primary re-searcher for Art/Re-search (T)here, I position myself within uncomfortable spaces of unknowing. Through composition, form, colour and other elements, I create abstract images as I contest analysis. I look towards creating spaces for destabilizing research practices. How do my paintings engage with the language that emanates from the art/re-search traces? How do my hands move with the sounds and texts? Material practices disarm me. I wonder what I can say about it all without words. How do these experiments relate to the collective engagements about art/re-search (t)here? How can a relational endeavour that moves beyond language, through material-meaning, come to life via pigment, paper and hog's hair?

As my co-conspirators work through their own lines of inquiry, through art, I consider the impossibility of representing the individual and collective experiences, our resonances, our interwoven interactions, engagements, and relationalities. At the same time, I be-long with each co-conspirator as I think about the resistance of analysis through abstraction, about how this can disrupt hierarchies of knowledge through embodied practices. My process traverses spaces

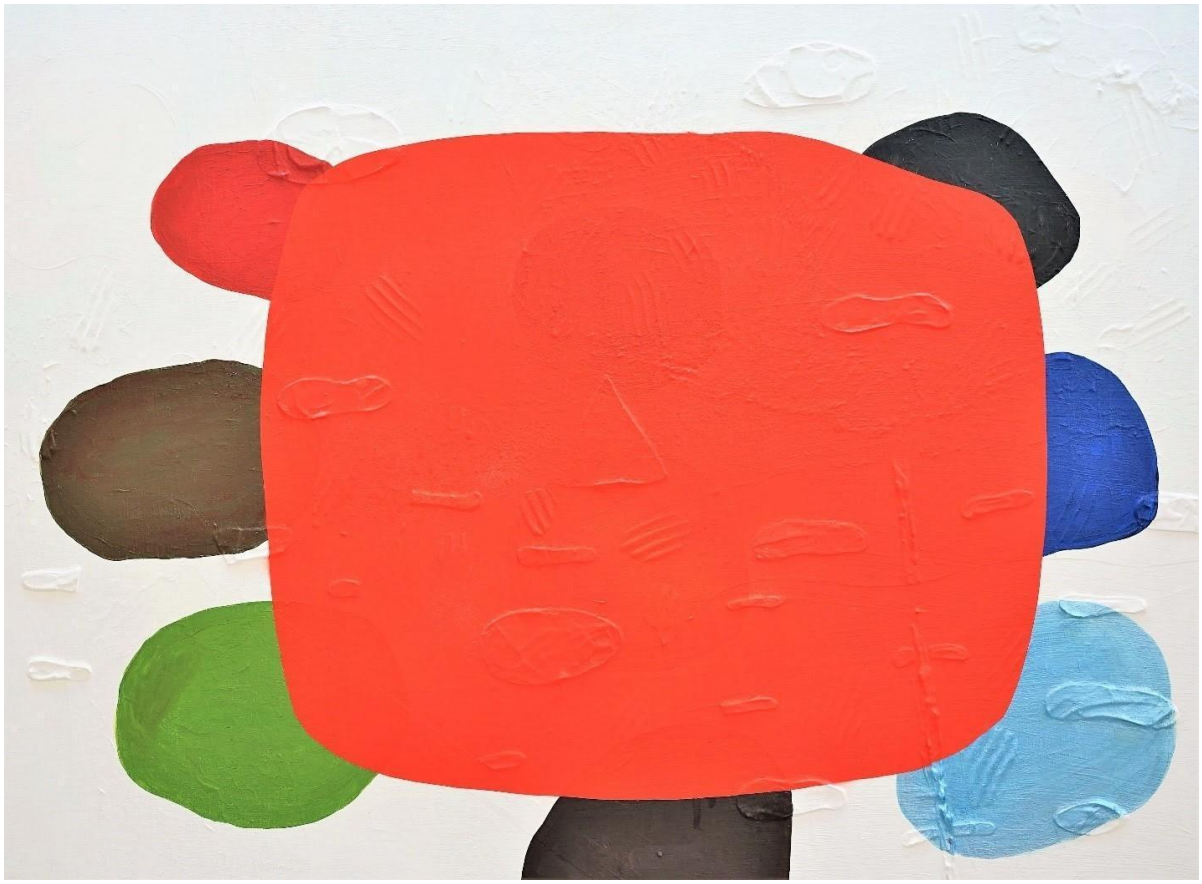
of knowing and unknowing, (in)tensions and letting go in moments shared - from here - from there. I embrace emergence, and work through decentralized and anti-authoritarian re-search processes. The colours and shapes emerge from one another, they inspire, destabilize, provoke, support and give feedback.

Genevieve Cloutier, Data/Dada I & II, 2019

Genevieve Cloutier, Data/Dada III & IV, 2019

Genevieve Cloutier, Data/Dada V & VI, 2019

Be-longing, again, I consider the entanglements and (in)tensions of my co-conspirators through my painting practice as every colour moves through and with each space. (T)here, "an entanglement is not meant to refer to the interconnectedness of all things, but to the specific material relations that bring about the ongoing differentiation in the world, and the ethical responsibility of being entangled" (Kerr, 2019, p. 321). While my co-conspirators make work about their academic fields, my individual art/re-search is steeped in this project. I paint while listening to transcripts, making marks as I worked through the (in)tensions with/in the be-longings of our collective inquiries, felt. Art/re-search emerges in moments of creation as art provides subtle ways to explore the affective virtual-material-discursive turn. I be-long with the (un)known limitations of language and mis/representations. I be-long with the be-longing resonances and virtual-discursive-materiality. I re-search and consider the words: "I am not 'me'. 'I' am a work in progress" (Guattari, 1995). Never on target, I reside in a perpetual state of 'not-yet' (Manning, 2007) as I linger in relational moments, felt with my co-conspirators: (T)here, a red circular square shape pulsating with the textures of the past – moving forward.



Genevieve Cloutier, Data/Dada VII, 2019

What we breathe we re-search, into being

Be-longing

I look towards Haraway (1988) who, among others, planted the seed for feminist new materialism, which generates (post)humanist modes of thinking-doing-making – embracing entangled places and all living and non-living things and bodies (Barad, 2007). Each co-conspirator places themselves with/in *situated knowledges in a thick present* (Haraway, 1988) through the methods that they work with and create. As I work with/in the art/re-search of my co-conspirators, I contend that this occurs through relational and entangled methods and states of feminist be-longing (whereby being is interwoven with longing) that are critical of what knowledge in excluded and included in academia and beyond. I consider posthuman methods, in this way, in relation to how "feminists have powerfully and inspiringly engaged with the intersecting epistemics of gender, sexuality, race, class, geography, indigeneity, and beyond" (Causevic, Philip, Zwick-Maitreyi, Lewis, Bouterse & Sengupta, 2020, p. 6). (T)here, I "propose that particular (in)tensions need to be immanent to whatever method is used. If the intent of inquiry is to create a different world, to ask what kinds of futures are imaginable, then (in)tensions attend to the immersion, tension, friction, anxiety, strain, and quivering unease of doing research differently" (Springgay & Truman, 2017, p. 204).

(Re)positioned in the (in)tensions of the "many posts-, with a history and legacy of that which it strains with" (Bayley, 2019, p 359), I follow Patti Lather and be-long in the (in)tensions and (un)known limitations of language with/in (post)humanist. Through Art Re-search (T)here, I begin to understand that this is where co-conspirators may reside in/with the complicated differences of our vast materials and meanings, because I re-think how "the force of iteration and marking beyond the human" can assist us in be-longing in a world that is not solely predicated on human language (Nealon, 2021, p. 60).

(In)conclusions of Art/Re-search (T)here

Re-storying through a (post)human entanglement "is always in the process of unfolding" (Loveless, 2020, p. 27) in Art/Re-search (T)here. This article, presented through a métissage of Art/Re-Search (T)here, demonstrates that "métissage encourages genuine exchange, sustained engagement, and the tracing of mixed and multiple identities" (Hasebe-Ludt & Leggo, 2018, p. xxii). I be-long with the entangled and multiple (in)tensions of six co-conspirators who make art to re-imagine their fields.

As a co-conspirator, and like Annouchka Bayley (2019), I believe that "it remains in the context of this short call-to-arms, as it were, to hope that posthumanism and higher education shall continue to become entangled across many borders, reimagined in ever critical, radical and inventive ways" (p. 365). My co-conspirators and I came to this project wanting to re-search each of our fields through art, and what emerges demonstrates a desire to linger with (in)tensions and be-longings through relational (post)human re-storying and material matters. This emerges in "a posthumanist world where critique focuses on relations of force, not the epiphanies of failed totalization and/or the production of meaning" (Nealon, 2021, p. 195). Art/Re-search (T)here happens through the (in)tensions and be-longing of meaning as ongoing processes of relationality that re-think, re-consider, and re-create what it means to know and come to know.

Being and *longing* with embodied and entangled virtual-material-discursive traces emerges through an acknowledgment of the (in)tensions and (un)known limitations of language. (T)here, I "pull and are pulled by the textures - (un)settling foundations and (re)working a (dis)course" (Morawski & Palulis, 2009, p. 12). Each co-conspirator works with/in/out the virtual-material-discursive of their re-search through art, which acknowledges the mis/representations at hand through embodied ways of knowing entangled with the many post-philosophies. I look towards Jeannie Kerr (2019) who also inhabits Karen Barad's (2019) philosophies about 'here', whereby conceptions of space-time mattering reveal the current and ongoing indebtedness of Settlers through the inheritance of responsibility that is not only 'there-then' but 'here-now'" (Kerr, 2019, p. 322). This is my response-ability. As I be-long with my co-conspirators, I work through the (in)tensions of re-storying via Art/Re-search (T)here.

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Article # 2

Art/Re-search (T)here through collaborative mail art: getting lost with ethico-onto-epistem-ologies of trans-formations in trans-it.

Ph.D. Education
(Society, Cultures and Literacies)

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The tagline on my initial call for participants read: "Are you interested in getting lost, even momentarily, through art? We are looking for researchers from diverse academic fields".

Art/Re-search (T)here is a SSHRC-funded project that brings together seven co-conspirators from various research fields to reimagine art/re-search (Absolon, 2011; Rowe, 2020) in and outside of academic institutions. Everyone comes together, and through art, develops artistic processes and networks with and about re-search context(s) to develop transdisciplinary connections. Cultural Studies, Education, English Literature, Film Studies, Game Design, Indigenous Studies, Social Work, and Labour Studies come together, through art, to engage with individual and collective processes of inquiry. After engaging in our own individual art/re-search processes via co-created virtual networks, collaborative mail art is taken up to re-think, re-search, and re-create the questions that I begin the project with as the primary re-searcher; there is a desire to share lines of inquiry through materiality. The virtual is not enough. As such, I facilitate a collaborative mail art project to think about our individual and collective art/re-search. I think about how this unfolds as a new materialist (Barad, 2007) methodological space of getting lost (Lather, 2007) with ethico-onto-epistem-ologies (Barad, Ibid) of trans-formation, whereby s*ome-thing lost is getting (t)here.*

I come to this project as the primary investigator with research questions that are difficult to work through. My initial focus on art, research, ontology, epistemology and transformation, however, is destabilized through this collaborative inquiry. Through collaborative mail art, I begin to understand the inseparability of art, research, ontology, epistemology and transformation, and I contend that revealing meanings and some*thing* emerges through getting lost with ethico-onto-epistem-ology. Through trans-its across and between places: there, here, together, apart, (t)here - getting lost occured in multiple moments when risk, thing-power (Bennett, 2009) and glitch (Russell, 2020) are encountered between known/unknown, presence/absence, inclusion/exclusion, self/other (Ellsworth, 1997) with/out a fixed place. These entanglements trouble prescriptive understandings of ontology, and "glitches are difficult to name and nearly impossible to identify until that instant when they reveal themselves" (Russell, 2020, p. 73). This, I contend, is a never-ending process that resists fixity and is continuously shifting as different collaborators, creators, readers and viewers engage with the art re-search, unfolding.

As the primary re-searcher, it is my ethical responsibility to share these expansive and messy spaces (Low & Palulis, 2000) of trans-formation in trans-it with and alongside my co-conspirators. I contend that art/re-search emerged as a generative, relational and emergent mail art process, and I do this "to open the university up not only to different *wring vocalities*, as decades of feminist, literary, Indigenous, critical race, deconstructive, and performance studies (the list goes on) scholars have done, but also to different *tangible forms*" (Loveless, 2020, p. 24). For me, as you shall see in my writing, this happens as I focus on the process of collaborative art/re-search and the things and trans-formations in trans-it that emerged. The things and formations that are created in collaborative art re-search are not static objects; rather, they emerge in relational processes that "actively matter to the processes of materialization" (Barad, 2007, p. 65).

This mail art is being presented as a process-based art/re-search collaboration, and not as a work of art meant to be analyzed as a finished product. The process is what I am drawing meaning from as I share how each collaborator added to the work in order to collectively engage with a series of research questions: undone, deconstructed, forgotten, re-arranged. This demonstrates a process whereby a new materialist turn embodies and encounters relationality through "the significance of materiality as entangled with meaning" in any given entanglement that can be re-arranged and re-thought (Kerr, 2019, p. 319). I have chosen to include each piece of the mail art for this reason as "the curatorial challenge I want to address here considers how to open our eyes to the potentials beyond goal-oriented usefulness" (Bjerregaard, 2019, p. 111). (T)here, the process is underscored and becomes (un)grounded as the mail art travels from the east coast to the west coast and back.

The only directive was to add something for the next person to interact with. As such, seven collaborators sprawled across the country (in addition to one Canadian in Washington State), who have only met online, collaborated on re-searching and co-creating Art/Re-search (T)here through mail art. The questions are embodied, shared, re-imagined and emergent as they take on a life of their own; they are un/inhabited by each collaborator separately and simultaneously, as I ask:

1. What epistemologies are experienced as you engage with arts-based research
2. What ontologies are experienced as you engage with arts-based research?
3. Do you engage with art as a transformational process and if so, how?

4. How does the notion of "getting lost" speak to you, if at all?

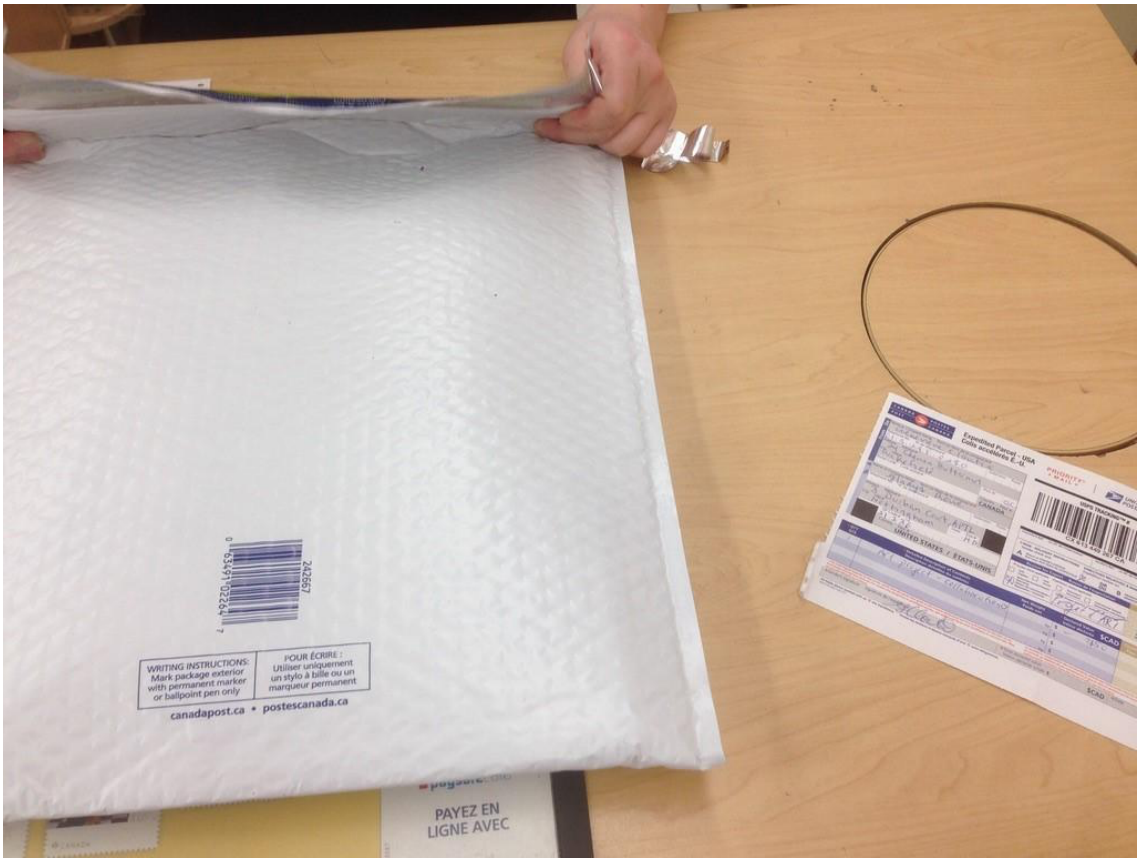
As it was mentioned in my initial call for participants, I was always dedicated to a process of getting lost through art. I wonder what generative possibilities will emerge as researchers let go of the qualitative methods and research questions that were originally sanctioned by the University. Patti Lather (2007) was always an inspiration to my process as she engages with the work of others. For her, the process of getting lost happens through a praxis of deconstruction: "a sort of loss, a disorientation where openness and unknowingness are part of the process" (p. 73). Like Patti Lather (2007) and Gayatri Spivak (2002), I was always touched "with no guarantees that [we are] ever right on the mark" (Spivak, 2005, p. 96).

As each field is re-searched through art, what emerges is indicative of art's capacity to create new understandings. Through this art/re-search, I echo and build on Lather (2017), as she writes that "the task is to do justice to the complexity and instability of all of this in addition to the dislocated identities of new materialism that challenge oppositions of language/material" (p. 172). New materialism troubles binary understandings of matter and meaning (Barad, 2007), and as such, new understandings of language and art emerge. (T)here, text, images, things, forms of all kinds, are presented and performed via collaborative mail art that troubles the tensions of binary structures and understandings. The ethical spaces of participatory waves are intermeshed with the ontologies and epistemologies of the project, the material that we encounter create risky, messy trans-formations that emerge from ethico-onto-epistem-ology (Barad, 2007).

As my initial research questions are re-searched, I also look towards Karen Barad (2007), a physicist and leader within the new materialist philosophical turn, who writes about matter and meaning; a transdisciplinary, dynamic, relational, embodied, affective and entangled approach to ethico-onto-epistem-ology. (T)here, disciplinary structures, such as those relating to the collaborators' specific re-search interests, are put into question via the process as supportive and dynamic spaces are co-created and co-inhabited. This is what "makes the inescapable entanglement of matters of being, knowing, and doing, of ontology, epistemology, and ethics, of fact and value, so tangible, so poignant" (Barad, 2007, p.3). The mail art could have only emerged through these unfolding entanglements. I think about the relational ethics of entanglements that allows me to re-search new understandings of working *with* others. A new materialist ethico-onto-epistem-ology emerges from getting lost with my collaborations "and this requires a methodology that is attentive to, and responsive/responsible to, the specificity of

material entanglements in their agential becoming" (Ibid, p. 91). In other words, and in relation to Art/Re-search (T)here, this occurs in action through the things and trans-formations that emerge in processes that are "not goal-oriented, but embrace the wholly other in its ongoing emergence" (Gallagher & Wessels, 2011, p. 239).

My collaborators and I glue, add, disperse, connect, make marks, write journal entries on scraps and embody the material, unfolding. Like John & Jill Schostak (2008), with an expansive and relational new materialist understanding, I want to suggest the possible overthrow of a previously stable or at least dominant order of ways of knowing, thinking, believing, acting" (p. 1). At the same time, I want to ensure that getting lost is honoured through a process of lingering with the "a repertory of traces" (Massumi, 2002) of this art/re-search. As such, I present all the work that was added to the mail art package as collaborators get lost with all the messy and entangled ethical, ontological and epistemological of ethico-onto-epistem-ology (Barad, 2007, p. 89). This article is (un)structured in the way that it unfolded. Text and images are presented and performed as they were encountered in trans-it.



Art/Re-search (T)here, first mail art send-off, 2019

To start the process, I place prepaid express envelopes into another along with 4 squares of blank multi-media paper. The initial research questions are printed on copies of paintings I made at the beginning of our time together. I perceive the paintings to be such failures, but I feel that it is important to include aspects of my art/re-search process that make me uncomfortable. The failures of my mark-making fold into and are diffractive of my emergent knowledge about artistic processes. It all matters. I want to allow myself to be vulnerable as I think about my own presence and absence in the work.

Art/Re-search (T)here, Cloutier's contributions to the mail art, 2019

I also place an older image of my undergraduate performance art piece, whereby I stand naked and pregnant in front of a green screen – a book covers my breasts as I read a book by Jean Baudrillard into the microphone. My body, however, is cut out. This results in two separate images: one of the body and one of the background with a body, missing – as negative space to un/inhabit together. The process made me nervous. I feel both vulnerable and safe. Each of us would be present and absent in this collaborative art/re-search, and in this way, I think about creating an invitation to consider what is present and absent in relation to one's individual contributions.

While my images do not make it onto any of the 4 pieces of paper, Irene re-creates the image with the help of her daughter. This intervention, re-performance and re-creation adds an additional offering and entanglement of questioning and re-questioning with what is present/absent, included/excluded, said/unsaid, embraced/forgotten. The piece makes me think about the erasure and presence of the body, on and off the 4 pieces of paper. This propels further interventions, erasures and expansions of my initial research questions.

Art/Re-search (T)here, emerging and embodied re-search questions, 2019

Art/Re-search (T)here

Through this project, I come to engage with the re-search questions differently. Arts-based research, getting lost, epistemology, ontology, and transformation become messy, intermeshed, risky, glitchy and embodied. I re-search epistemology and ontology through getting lost (Lather, 2007) via mail art with re-searchers from different fields of study, and I understand their inseparability as arts-based research trans-forms into Art/Re-search, (T)here.

While arts-based research is still acknowledged as having influenced my ability to pursue this work in the academy, what I come to realize is that this project destabilizes art and research as being mutually exclusive. Art is the catalyst for these disruptions, and as such I am critical of methodologies that "simply folded 'art' into its midst" (Springgay & Rotas, 2014, p. 553). Art and research are re-searched and relational (Absolon, 2011; Rowe, 2020) as entanglements are embodied through art-making processes that are shared and emerge in trans-it.

Importantly, this art/re-search is about relationality and processes that are opened and accessible to everyone, regardless of their experience in the arts. In this way, I consider how deskilling art (Sanders-Bustle, 2020) is also necessary for relationality to be realized. (T)here, relationality cannot be achieved if "skills are differentiated as high or low" or "accepted institutionalized structures for how to participate" are prioritized (Ibid, p. 58). Art/re-search is deskilled and focused on process and relationality, the material and meaning that is entangled with re-searchers un/situated in different fields. As such, I contest hierarchical approaches to disciplinary research (Leavy, 2011). Art re-search (t)here is non-hierarchical, relational and process-based.

I come to re-search how being a collaborator through art is an intersectionality that "requires us to ponder our interpretations of individual and social identities, human relationships, and social environments in more complex ways" (Evans-Winters & Esposito, 2019, p. 54). In this way, Art/Re-search (T)here also emerges through activated spaces, social encounters and interrelations (Bourriaud, 2002; Massey, 2005). Art/Re-search (T)here is co-laboured through relational practices of knowing/being (Irwin & O'Donoghue, 2012, p. 110).

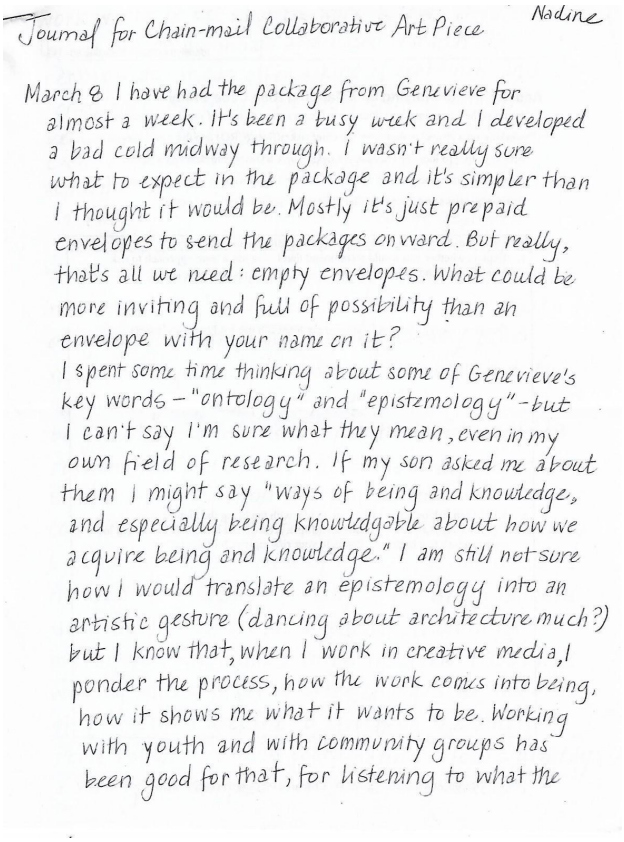
In this article, I work through Art/Re-search (T)here as I present the collaborative mail art that each collaborator added to in order to engage with their own art/re-search processes and the unfolding and emerging questions of our collective engagements. From Quebec to British

Columbia, Ontario and Washington State: Nadine, who holds a Ph.D. in English Literature from Dalhousie, received the package first and brought the 4 pieces of paper together right away. In her own art/re-search she unlearned her dissertation and academic research which examined contemporary novels by African-Canadian, African-American, and African-British writers. Through a new exploration of text through textiles, she stamped the words: “This is not a story to pass on”, a quotation from Toni Morrison’s Beloved, on re-composed deconstructions of her text re-imagined through textiles.

(T)here, in this mail art, burlap, red thread and black ink bring 4 words together, apart, so re-search questions can be unlearned and rearranged again. The first entanglement and offering on the collaborative mail art began a relational process where multiple readings, configurations and questions are taken up, and with that I am moved to work through the words on each panel, in reimagined compositions: ***Getting lost is something… Something is getting lost... Lost is getting something... Something lost is getting…***

Art/Re-search (T)here, Flagel's contributions to the mail art, 2019

In this article, I want to include each trans-formation, each formation, each entanglement. As such, through the assemblages of this article, and Nadine's initial provocation, I present the work that ends up on and off the 4 pieces of paper as it unfolded in the mail art package. In doing so, I also acknowledge and trouble what is included and excluded in re-search. I want to acknowledge what is lost, the losses, the absences, the many tensions therein. As I consider the possibilities in engagements with known unknowns, I think about how Patti Lather (2007) writes about getting lost in order "to produce and learn from the ruptures, failures, breaks and refusals" (p. 169). What can be gained and known when each piece of the re-search event is included? In addition to connecting the four pieces of paper together, Nadine also contributed a journal entry which was written on discarded paper found in a copy room at Simon Fraser University– an intertextual movement written on scraps, which come into dialogue with the re-search questions further. Importantly, the journals that were included in the mail art package contribute to the unfolding ethico-onto-epistem-ologies.



Journal for Chain-mail Collaborative Art Piece Nadine

March 8 I have had the package from Genevieve for almost a week. It's been a busy week and I developed a bad cold midway through. I wasn't really sure what to expect in the package and it's simpler than I thought it would be. Mostly it's just prepaid envelopes to send the packages onward. But really, that's all we need: empty envelopes. What could be more inviting and full of possibility than an envelope with your name on it?

I spent some time thinking about some of Genevieve's key words – "ontology" and "epistemology" – but I can't say I'm sure what they mean, even in my own field of research. If my son asked me about them I might say "ways of being and knowledge, and especially being knowledgable about how we acquire being and knowledge." I am still not sure how I would translate an epistemology into an artistic gesture (dancing about architecture much?) but I know that, when I work in creative media, I ponder the process, how the work comes into being, how it shows me what it wants to be. Working with youth and with community groups has been good for that, for listening to what the

Art/Re-search (T)here, Flagel's contributions to the mail art (journal entry), 2019

work wants to be, what the work knows it is. This is one of the things arts-based research can perhaps do: it can offer a kind of certainty and confidence. The things we know without knowing, because our senses have absorbed all these messages even before we start researching or writing an academic article.

So I'm saying my fingers and creative gestures understand these -ologies and I'm trusting them. They told me the community was important, and that not only would these pieces beginning as 4 sheets of gorgeous thick (thick thinking) creamy paper need to be together, perhaps bound, or kept side-by-side in a portfolio folder, but also they needed to be joined more intrinsically so that they could be reassembled and broken apart. Both departures from the collaboration and engagement with the collaboration could be somehow mapped. I've recently become more enamoured of circles, so the circle is the unit of collectivity. Many of our group members liked the linen I use as a foundation cloth for my rugs, so that wanted to be involved. I don't like working with glue (it so often changes the texture of fabric) so I decided to stitch on the linen. Perle cotton thread in coordinating colours displays a variety - a sampler - of embroidery stitches.

Art/Re-search (T)here, Flagel's contributions to the mail art (journal entry), 2019

Perhaps this project will also be a kind of sampler of many different media, as so many of us are learning skills and studiously applying them.

I haven't sewn on paper since grade 8 sewing class when we followed paper patterns with the sewing machine but no thread. The instructor could tell by the pinpricks in the paper whether we could control the machine and pressure on the foot pedal. My first thought here was, "Mistakes will show!" And immediately after, "Perfect!" I hope others will see the random pin-pricks and know that it's okay to make mistakes and to leave traces of those.

Unfortunately the needle was quite a bit sharper and went through the paper much more quickly than I bargained for. Hence the tiny bloodstain on the "back" of one of the squares. Also perfect, because my fingers know this is unfamiliar and difficult, but also off-putting for my fellow collaborators. Perhaps I should share the link Genevieve gave me to that artist who block-printed wallpaper with her own blood.

Anyway, I've tried to unite the pages without obscuring them. The stitches do show on the reverse side. Feel free to superimpose paint, ink, etc. over what I've done. I'm not sure what I've said about the -ologies, but the fingers know. The pinpricks know. The blood knows.

The ethico-onto-epistem-oloy of blood is entangled with the questions and encounters of this emergent practice, and I am increasingly taken by its thick, generous, and relational transparence. Like Patti Lather (2007) "wanting to leave openings, I mark such issues as not so much about future workings on my part as about where these indeterminacies, puzzlements, and confounding might travel and with what effects" (Lather, 2007, p. 161). Like Nadine, I am willing to leave the blood (t)here. I think about the circles, the gestures, the possible superimpositions and collaborations with the material at hand as I acknowledge that what happens next cannot be known before it becomes entangled with the next. Interestingly, the paper that Nadine found in the copy room contained information about directed approaches to risk-management and assessment. The journal entry, written on the other side, is entangled and read as a playful risk-based encounter. Risk-taking comes up again as a playful emergent line of inquiry in this regard; colliding fragments to be entangled: an ethico-onto-epistem-ology is generated as a chance-based encounter, awake to the moments felt as "knowing is a matter of part of the world making itself intelligible to another part. Practices of knowing and being are not isolable; they are mutually implicated" (Barad, 2007, p. 185).

(T)here, Lucia continued to engage with process as the ethico-onto-epistem-ologies (Barad, 2007) are un/revealed through risk-taking and getting lost, again. The somethings as scraps, paint, burlap, and (text)ures that were included about risk, inspired further woven intertextual engagements. To work with and between many different academic fields through art "has always carried certain risks, such as the revelation of incompleteness possible when the skills of one discipline prove insufficient in another context", but like Natalie Loveless (2020), I think about how re-searching methods "is also to question the very understanding of the work of the university" (p. 45). For me, finding material in the copy room to include in our mail art project's contents, allowing for the entangled ethico-onto-epistem-ologies of blood to be shown and un/known. And while a "commitment to emergent and collaborative methodologies is both

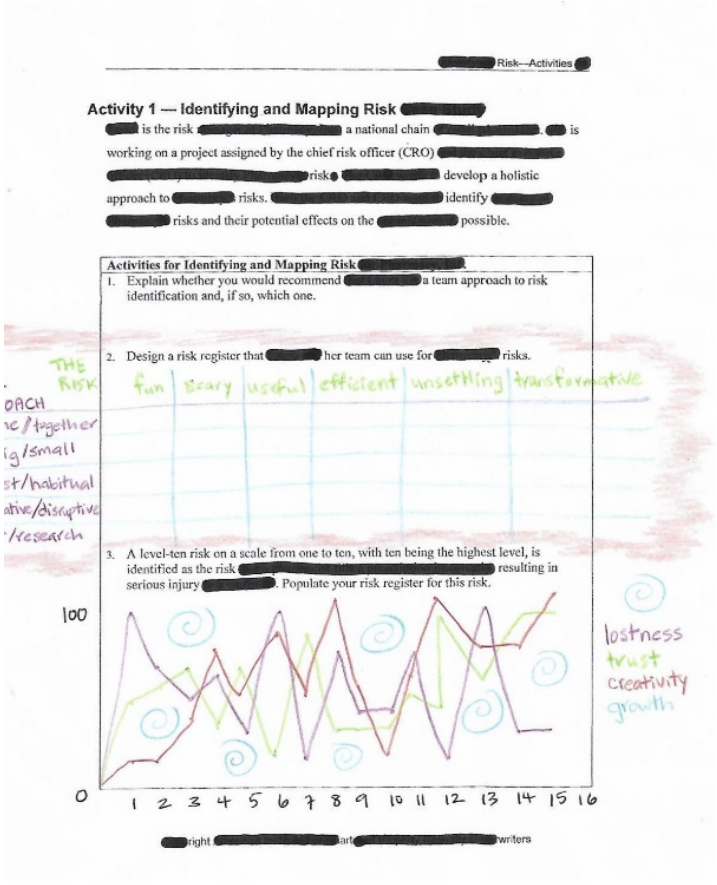
Art/Re-search (T)here, Flagel's contributions to the mail art (blood stains), 2019

fruitful and full of inherent risks" (Gallagher & Wessels, 2011, p. 239), through this mail art and by getting lost in ethico-onto-epistem-ology in trans-it with my collaborators, I contend that it is worth it.

Something: risky as trans-formative

Art/Re-search (T)here, Lorenzi's contributions to the mail art (abstract skyline), 2019

Lucia, who was a recent SSHRC Postdoctoral Fellow in a Department of English and Cultural Studies, re-imagines risk identification again through abstract explorations and transformations on and off the paper with the word "something" stamped on it. In the art/re-search she created before the mail art, *data visualization explored how sexualized and gendered violence exists within spaces of knowing and unknowing.* Getting lost through paint is thus being re-searched as risk plays on *somethings* that allow us to be with the known unknowns: "this is getting lost as a way to move out of commanding, controlling, mastery discourses and into a knowledge that recognizes the inevitable blind spot of our knowing" (Lather, 2007, p. 170). Within the context of trauma and statistics, Lucia painted over data in her own individual re-search to (re)position herself within the multiple meanings that can emerge from such an artistic and material practice. This is echoed within new materialist thought, whereby binary understandings of language and images are put into question. What can be known through painterly interruptions, is re-positioned with what is present/absent, known/unknown, excluded/included.



Art/Re-search (T)here, Lorenzi's contributions to the mail art (mapping risks), 2019

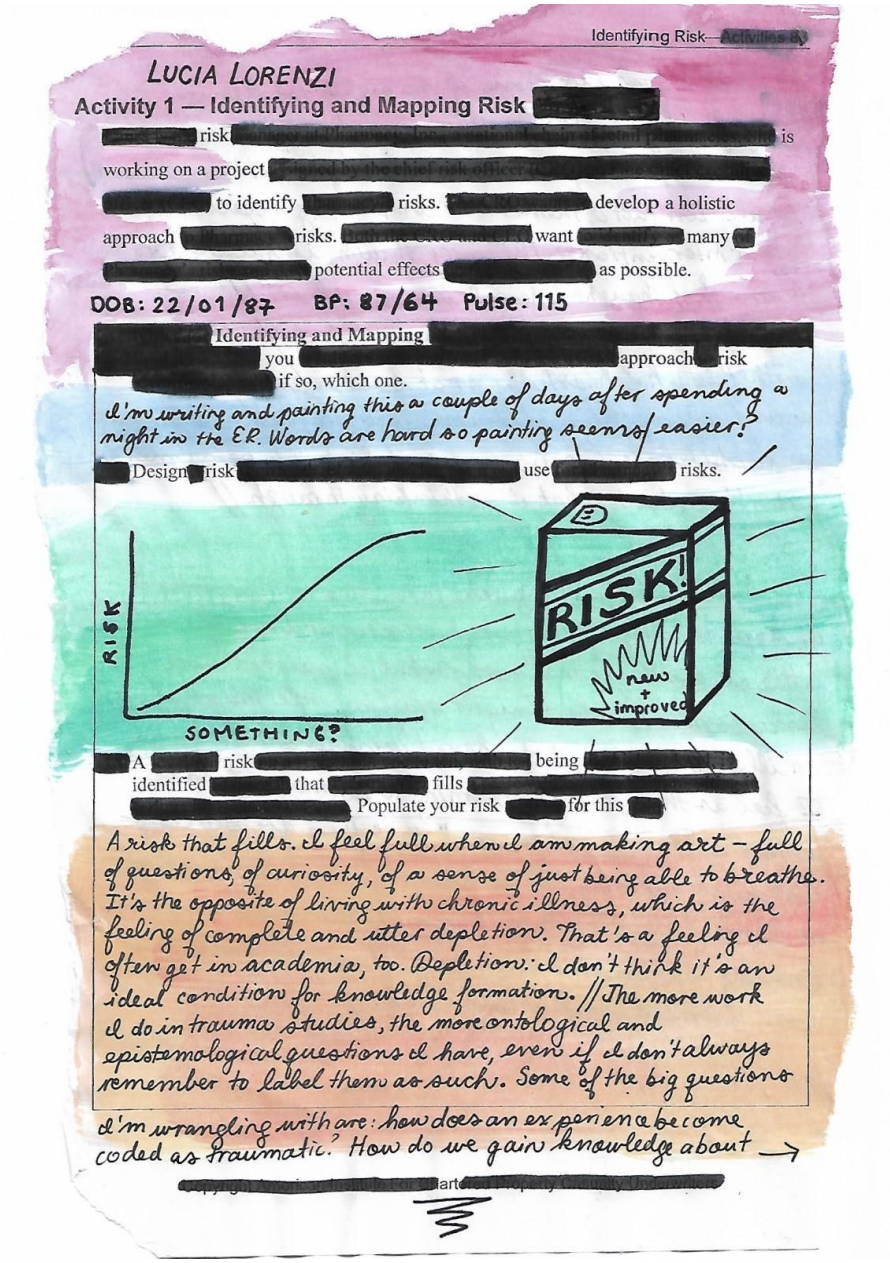
As Lucia painted on the panel that contained the word “something”, “thing-power” (Bennett, 2009) resided in the painterly movements that troubled binary experiences and ontological understandings. And this becomes an invitation to think about how making marks with pigments on paper can illuminate experiences as multiple; a risky trans-formative play with art/re-search (t)here. Somethings cannot always be known as new ethical entanglements and epistemologies are interwoven. The paint that traverses across something, above, occurs in conversation with the somethings that were previously experienced in art/re-search.

(T)here, I consider W. T. Mitchell (1989) who troubles an abstract art legacy which aims to put up barriers between the world of abstraction and language. He asserts that images are living things that are read in different ways by different people, that images are shared to be read and thus take on a life of their own. This creates a tension between the potential process of creation, as an artist's intention and experience cannot be fully communicated to the viewer. In relation to trauma studies and what is omitted from what statistics have to offer, abstraction can perhaps lead us to think differently about what is inside and outside the entanglement of image and language.

In relation to abstraction, Alex Potts (1996) writes about how meaning is asserted through culture and society, and in therefore often shifting and changing. Similarly, pain and trauma cannot be wholly communicated or understood by those who did not experience it. The ‘subject’ - the ‘things’ of this area of study, emerge as data un/known - through this art/re-search, I come to know artistic entanglements and acknowledgments of what is present/absent, known/unknown, static/dynamic: (un)grounded in the un/knowable, getting lost is embraced as “research is never on the mark” (Lather, 2007, p. 8). The process is material and dynamic, as embodied language and thingness exudes with lines, shapes and colour. This excess and maximalism that exists beyond human measurement is the force or “thing- power” (Bennett, 2009).

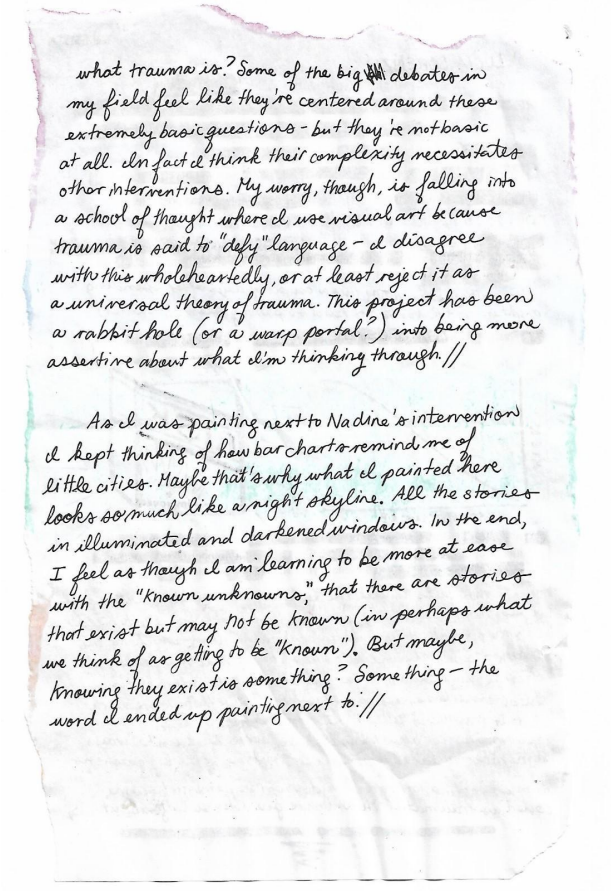
These some*things* being studied are embedded with forces that cannot always be measured as they are read and experienced differently in different situations. Thing-power, in this way, is a thing that is emergent, relational and always in process. This becomes emblematic of closures and re-openings: moments that make in/visible our individual, collective and relational encounters. This troubles fixed meanings of things as “the experience of unknowing has a richness, vibrancy and range of conflicting emotions that defy neat categorization”

(Bresler, 2019, p. 80). These somethings emerge in Art/Re-search (T)here - in trans-it where risk operates in the spaces between alone/together, big/small, lost/habitual, normative/disruptive, and art/re-search, like Lucia contends. Multiple approaches take an emergent and bumpy relational path, surrounded by lostness, trust, creativity and growth. Like Lucia notes, these move through and around lines of flight that are *fun, scary, useful, efficient, unsettling, and transformative*. This trans-formation in trans-it, whereby formations are always re-formed and in process, allows me to think about risks as *somethings* that generate art/re-search.



Art/Re-search (T)here, Lorenzi's contributions to the mail art (somethings – risk), 2019

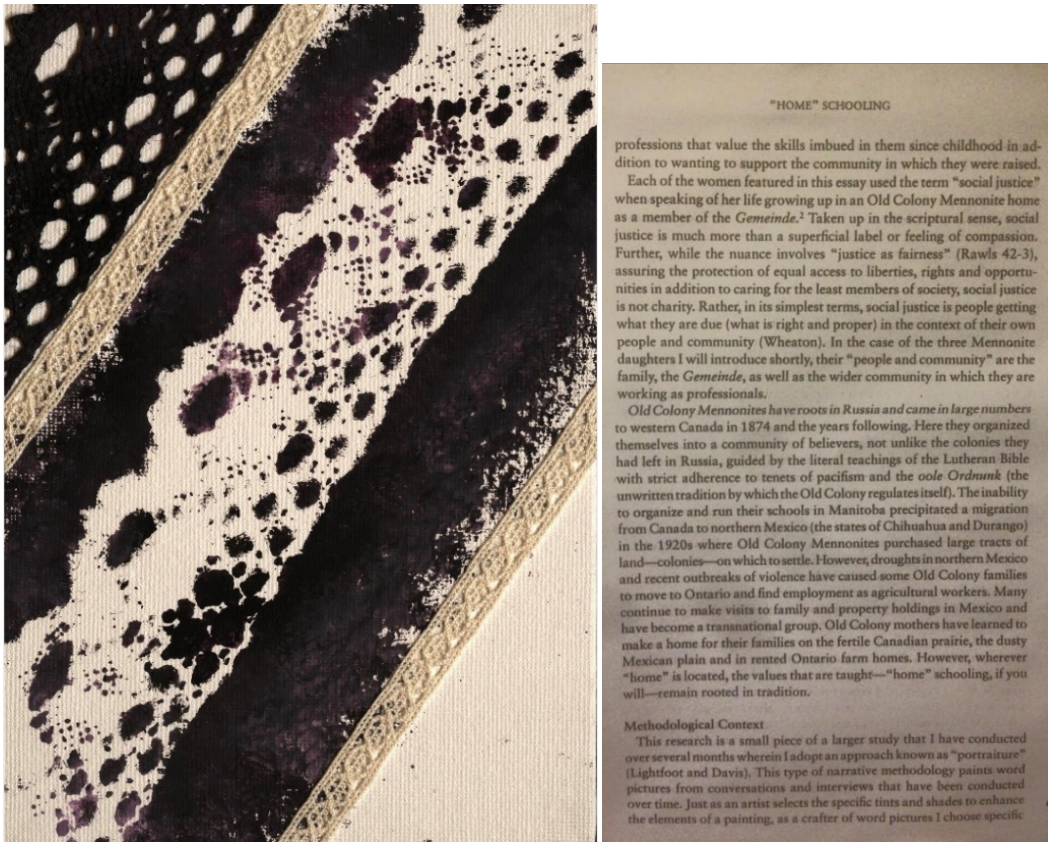
Lucia's interventions are in dialogue with her art/re-search about trauma studies as she asks: how does an experience get coded as traumatic? How do we gain knowledge about what trauma is? As Lucia questions and re-positions the notion that trauma defies language, I continue to get lost in ethico-onto-epistem-ology that emerges as trans-formative. This happens with moments, people, encounters, and traumas with/out words. Moving through the emergent mail art into different aspects of individual, collective and relational works creates affective (un)grounding re-connections that "happen in impulses, sensations, expectations, daydreams, encounters, and habits of relating, in strategies and their failures, in forms of persuasion, contagion, and compulsion, in modes of attention, attachment, and agency, and in publics and social worlds of all kinds that catch people up in something that feels like something" (Stewart, 2007, p. 2). Here, I look towards the "transformative aspect of artistic re-search to continuously move the borders of what is possible" (Frisk & Elberling, p. 128). Perhaps it is these risky methods that can open art/re-search up to trans-formation, whereby some*thing*, as thing-power, is always in process.



Art/Re-search (T)here, Lorenzi's contributions to the mail art (journal entry), 2019

Some-things getting lost: ethico-onto-epistem-ologies with/out the self

Some-thing emerges through the tensions of ethico-onto-epistem-ologies with/out the things and the self. Wendy, an academic specialist in a Graduate School of Education who teaches foundation and research courses, got the mail art next. Upon receiving the mail art, Wendy pondered the necessity of getting lost in relation to risk and finding the self. This happened in relation to her identity as an 'edgewalker', too, as she reflected on her work with Old Colony Mennonites in Southwestern Ontario (Crocker, 2013). Placed in the mail art package was a page from an article she had written glued on the back of a canvas board – opposite to the text was the texture of lace, a material often used by the Mennonites whom she works with. The lace was placed on a purple wash of paint, organized to rest, be still, in between and on the other side of (text)ural resemblances. Through the use of her visual language, this resulted in further lines of questioning - a collective inquiry about self/other, image/language, art/re-search emerged by getting lost in what was perceived to be risky some*thing*s and processes: re-created and re-searched.



"HOME" SCHOOLING

professions that value the skills imbued in them since childhood in addition to wanting to support the community in which they were raised.

Each of the women featured in this essay used the term "social justice" when speaking of her life growing up in an Old Colony Mennonite home as a member of the *Gemeinde*.[2] Taken up in the scriptural sense, social justice is much more than a superficial label or feeling of compassion. Further, while the nuance involves "justice as fairness" (Rawls 42-3), assuring the protection of equal access to liberties, rights and opportunities in addition to caring for the least members of society, social justice is not charity. Rather, in its simplest terms, social justice is people getting what they are due (what is right and proper) in the context of their own people and community (Wheaton). In the case of the three Mennonite daughters I will introduce shortly, their "people and community" are the family, the *Gemeinde*, as well as the wider community in which they are working as professionals.

Old Colony Mennonites have roots in Russia and came in large numbers to western Canada in 1874 and the years following. Here they organized themselves into a community of believers, not unlike the colonies they had left in Russia, guided by the literal teachings of the Lutheran Bible with strict adherence to tenets of pacifism and the *oole Ordnunk* (the unwritten tradition by which the Old Colony regulates itself). The inability to organize and run their schools in Manitoba precipitated a migration from Canada to northern Mexico (the states of Chihuahua and Durango) in the 1920s where Old Colony Mennonites purchased large tracts of land—colonies—on which to settle. However, droughts in northern Mexico and recent outbreaks of violence have caused some Old Colony families to move to Ontario and find employment as agricultural workers. Many continue to make visits to family and property holdings in Mexico and have become a transnational group. Old Colony mothers have learned to make a home for their families on the fertile Canadian prairie, the dusty Mexican plain and in rented Ontario farm homes. However, wherever "home" is located, the values that are taught—"home" schooling, if you will—remain rooted in tradition.

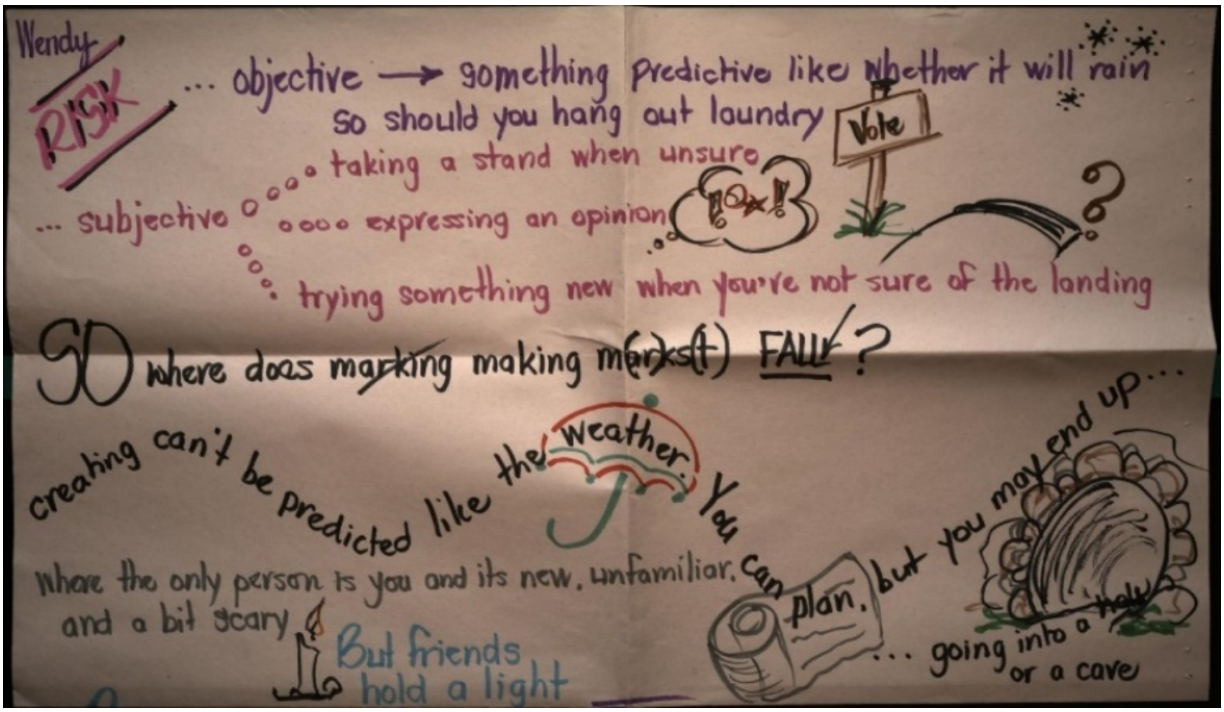
Methodological Context

This research is a small piece of a larger study that I have conducted over several months wherein I adopt an approach known as "portraiture" (Lightfoot and Davis). This type of narrative methodology paints word pictures from conversations and interviews that have been conducted over time. Just as an artist selects the specific tints and shades to enhance the elements of a painting, as a crafter of word pictures I choose specific

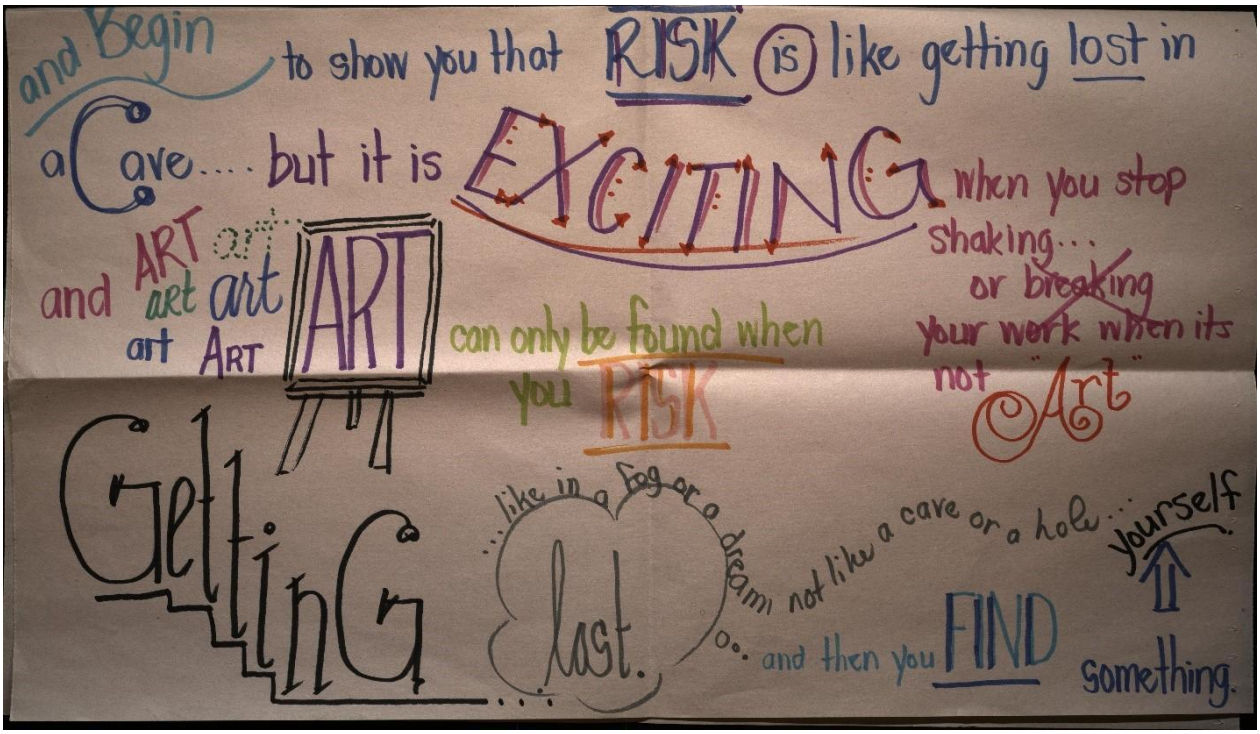
Art/Re-search (T)here, Crocker's contributions to the mail art (lace and "home" schooling), 2019

Understandings of 'getting lost' are multiple as they become less or more entangled with ethico-onto-epistem-ologies; with/in lines of flight unthought of before. (T)here, getting lost is entangled as *some-thing* else emerges. Representing others comes with so many ethical challenges, and like Wendy, I consider what can be known through the images, textures and texts (as some-*things*) when the only person present in the creative process is the self. (T)here, getting lost in ethico-onto-epistem-ology occurs between what is present/absent, known/unknown, excluded/included in trans-it through lace, colour, (text)ures, again: "a sort of multiplicities without end, this is working multiple othernesses as a way to keep moving against tendencies to settle into various dogmas and reductionisms that await us once we think we have arrived" (Lather, 2007, p. 171). The process requires one to be accountable to the ethical, ontological and epistemological interweavings of unfolding processes to which embrace these multiplicities of understandings through art and language.

My initial research continues to shift and develop as further questions emerge. When getting lost through ethico-onto-epistem-ology, as such, it is important to re-think the self...the some-things. What do you risk losing when you get lost with thing-power? Is it a loss or gain of self – with/out the others you work with? Where is the re-searcher located when working with art re-search of some-things?



Art/Re-search (T)here, Crocker's contributions to the mail art (mapping getting lost), 2019



Art/Re-search (T)here, Crocker's contributions to the mail art (mapping getting lost), 2019

Art/Re-search (T)here facilitated emergent and relational spaces where difficult inquiries and conversations could be had. In multiple ways throughout this mail art process, collaborators worked through the ways in which there were limits to knowledge. Getting lost, in this way, took such understandings of knowledge into account. Representation was often put into question, and as such, I think about Patti Lather (2007, 2017) who provokes us to think about the "distinctions between loss and lost in working toward research practices that take into account the crisis of representation" (Lather, 2007, p. 13). (T)here, I am in trans-it with the losses, as the self is lost, found, and lost, again. I think about how writing and creating often occurs with/out the vastness of material required to know something wholly. This "undermines stability, subverts and unsettles from within; it is a 'vocation', a response to the call of the otherness of any system" (Lather, 2017, p. 124). Each contribution to the mail art was an important part of the process of getting lost through art/re-search (t)here - even as entanglements were sometimes re-directed on what was not present. An impulse that asks: What was included and excluded in the mail art package? What was forgotten? How did art/re-search take into account an awareness of what is lost? I think about how "a stance of 'getting lost' might both produce different knowledge and

produce knowledge differently in working towards more Deleuzian "stumbling" practices that take such losses into account" (Lather, 2017, p. 13). This re-configuration of 'stumbling' practices, I contend, occurs when getting lost emerges with ethico-onto-epistem-ology.

Getting lost is something that allows me to think about how a lively new ethico-onto-epistem-ology emerges out of the things in trans-it with/out "space, time, matter, dynamics, agency, structure, subjectivity, objectivity, knowing, intentionality, discursivity, performativity, entanglement, and ethical engagement" (Barad, 2007, p. 33). (T)here, I wonder what new knowledge emerges when we encounter entangled unfoldings of multiple art and texts? Getting lost through art/re-search is *something* that "throws itself together in a moment as an event and a sensation; a something both animated and inhabitable" (Stewart, 2007, p. 1). This is echoed in Karen Barad's (2007) work about things as an entangled matter, whereby thingness comes into being - already in entangled relations (Barad, 2007, p. 30). In this way, getting lost also means deconstructing understandings of the self to experience the material meaning of any art and textural encounter.

The thing-power of the art/re-search that each collaborator comes to this collective inquiry with, in addition to the things that reside in and outside the mail art package, collide with multiple understandings of art/re-search in process. In this way, I look towards Graham Harman (2019) who contends that what a thing *does* is more important than what it *is.* Bennett (2009) similarly argues that the affective potential of things that can "look back" at us from an outside, enhancing and/or weakening bodies. Bennett (2009) calls this: "Thing-Power: the curious ability of inanimate things to animate, to act" as bodies and re-searchers engage in embodied experience through art (p. 6). The thing is thus an actant, a "vital player" in the world (Springgay & Rotas, 2015, p. 567). The things in this mail art emerge through art/re-search, with transdisciplinary re-searchers who become entangled with the emergent and relational mail art process. Just like "a boundary object does things with disciplines, satisfying certain of their requirements, without, however, belonging properly to any of them" (Loveless, 2020, p. 32). (T)here, "a critique needs to move not away from but toward the gathering of the 'Thing' mediating, assembling, gathering many more folds" (Lather, 2017, p. 71). This is more dynamic than potential, filling into some*thing;* it is *"*fleeting and amorphous, it lives as a residue or resonance in an emergent assemblage of disparate forms and realms of life (Stewart, 2007, p. 21). But the relationality does not end at a given encounter. Lines of ongoing re-search continue to emerge. This new

materialistic turn of thingness emerges from active and dynamic spaces that are co-created and relational not territorially bound (Deleuze & Guattari, 1980/2019). These are risky somethings re-marking territories in process, and lost in trans-it.

Art/Re-search (T)here, Clare's contributions to the mail art (glitch), 2019

Lost: with risk (as glitch)

Lost, the mail art emerges with risk (as glitch) with the fragmented pieces of the images are de-assembled and re-assembled in this emergent and relational mail art. Adam, a professor in the game design program at Sheridan College, gets the mail art next, and he too works with risk

through his contribution: a turn towards known unknowns in glitch art. He offers images from his art/re-search about creating immersive experiences concerning the impact that shipping containers have on whales. Two digital photographs are printed, cut up and included. Getting lost remains threaded in the work as the contribution creates an "awareness of epistemic limits where constitutive unknowingness becomes an ethical resource and aporetic suspension becomes an ethical practice of undecidability" (Lather, 2007, p. 172). The image can never be assembled as it was before. Pieces can be assembled and reassembled, dynamic, random, multiple, here, there...There are many options when encountering his contributions to the mail art, and I consider how "bodies in this era of visual culture have no single destination but rather take on a distributed nature, fluidly occupying many beings, many places, all at once" (Russell, 2020, p 46). The pieces are all at once dis/placed in Vancouver, Ontario, across the continent in trans-it: an invitation is set forth to break the binary between what is present/absent, known/unknown, excluded/included. Importantly, in relation to art/re-search (t)here, the whales cannot be fully communicated for and with. Getting lost with an ethico-onto-epistem-ology that attempts to work in a relational way troubles a "rhetoric of fixity that might serve to facilitate the captivity, censure, or domestication" (Brisini & Simmons, 2016, p. 196). In this context, the whales are captive by the fixity of the pathways of the shipping industry. While they exist outside of the pathways of this system of exchange, it is important to imagine new compositions that may do the work of ensuring their acknowledgment and care. Through Adam's offering, I imagine new pathways and systems through glitch, and I contend that art/re-search open us up to new compositions.

This mail art, (un)structured by a methodology of art/re-search through relational mail art, is an ecology of co-composition (Manning & Massumi, 2014; Massumi, 2009), de-composition, re-composition that takes into account what has come before, and what is unthought of in process. In trans-it with (un)landing sites that are set in motion with bodies, this process creates movement in, between, and through this mail art alongside entanglements that become encounters "rather than a meeting of fixed positions" (Ellsworth, 1992, p. 115). The mail art, including the risky glitch, resists fixity and opens me up to imagining new pathways. The work troubles statis and take lines of flight in favour of critical imaginings.

Following the theme of risk I decided to approach my pictures in a new way to me. Indeed these are the first pictures of mine that I printed. I decided to combine the digital aesthetic of glitch art with the physical manifestation of my photography.

When I modify my pictures I do so on a computer, this time a risk by going physical. To do so I transcribed the digital practice. Making this a physical artifact proved to be more challenging than I anticipated. The real world is hard.

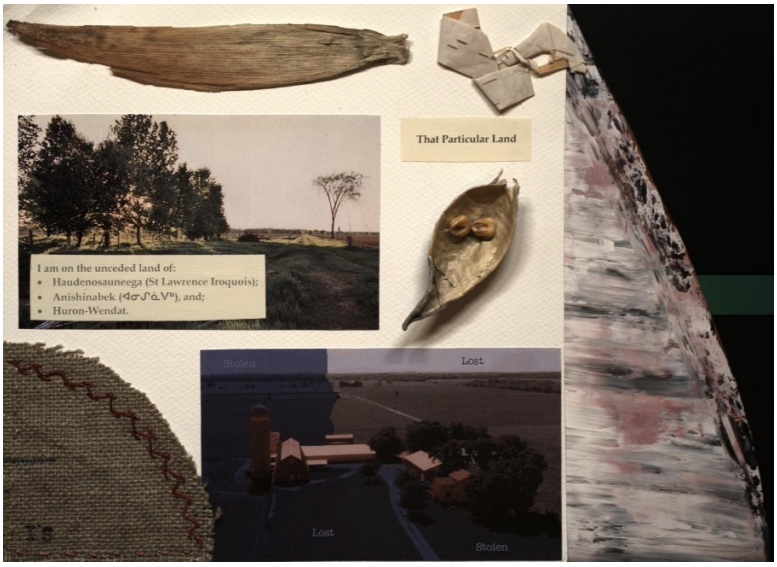
I've included left over slices from my editing and instructions on how to use them. Do with them what you will, if anything.

Art/Re-search (T)here, Clare's contributions to the mail art (journal/letter), 2019

Rosi Braidotti (2014) dares us to take the risk - towards collectivity, inclusion, relationality, hope. (T)here, these are risks (as glitch) that make me imagine how getting lost allows for relational art/re-search to occur in-transit. In this way, the pieces are re-assembled in different configurations with re-searchers from different fields and different geographical locations. I think about "accepting the disfiguration of language" (Lather, p. 12) with bodies that are entangled with this emerging art/re-search, whereby "multiple and messy kinships are deep, un/bound to each other in history and story . . . embedded in languages and landscapes to which we do (not)belong" (Low, 2013, p. 104). (T)here, I witness an emerging accountability to knowing and being in relation to what surrounds us, a continuous process of loss and getting lost, letting go.

In trans-it, rearrangements are bound to emerge and shift as they are taken up with different collaborators. Like the research questions that are re-searched through the collective material engagements and entanglements – they fade, fray, are trans-formed. The glitch art that comes out of Adam's cut up images result in spaces and places that were all at once present and absent, known and unknown, lost and found. How are we, the places we work in, the things, lost in-transit? How does this loss resonate with our collective understandings of art/re-search, (t)here? How are our understandings trans-formed now? Each of us engaged with the re-search questions in emergent and relational ways, trans-formed, continuously able to change and move between questions that are also re-composed and re-composed through this mail art, in trans-it.

Is: ethico-onto-epistem-ologies trans-formed with/out place



Art/Re-search (T)here, Jansen's contributions to the mail art (from the land), 2019

What ***is***, is trans-formed through ethico-onto-epistem-ologies with/out place in art/re-search, (t)here. Irene, who worked at unions for 23 years, mainly as a researcher in the health care sector, but also involved in education and communications, got the mail art next and leaves traces of places on the paper with the word "is" stamped on it. She looked towards the land as these collective lines of re-questioning emerged. (Re)positioned on the unceded land of the Haudenosauneega, Anishinabek and Huron-Wendat, Irene reflected on what was stolen and what was lost because of the colonial and traumatic histories that she re-searches through digital story-telling. To do this, she traversed the land that her Dutch family settled on – another place that is present/absent, known/unknown, included/excluded in the mail art.

This entanglement continues to trouble neat categorizations of what *is* as Irene offered another place for collaborators to experience. This provokes me to re-search the continuously emerging and intermeshed ethico-onto-epistem-ologies of this art/re-search, (t)here. The milkweed inhabits this shared space. The bark is bent and tells a story, too. With/out place, and with the material that is contributed to the mail art package, I continue to think about the entangled complexities of ontology and epistemology as relational and ethical encounters. Land, and our relation to it, are in a constant state of flux as places and relationships are honoured, troubled, worked through - with, simultaneously without. What emerges out of these entanglements with/out this *particular land*? (T)here, I acknowledge an intention not to "recast the process within a hyperindividualism that negates relationality" (Simpson, 2014, p. 9). Through this emergent and relational mail art, an ethico-onto-epistem-ology emerges with a sense of accountability to places that are shared. This requires a relational account of what land *is* as it traverses to different people through geographical territories.

As I consider Irene's contributions to the paper that provokes us to think about what *is*, I look towards Zoe Todd (2016) who contests ontology as another word for colonialism. She contests a purely ontological understanding of land as such. In this way, I consider how ontologies of place create divisive understandings which do not account for the responsibilities that we have to our shared practices that matter (Barad, 2007, p. 89). And in thinking about ethical practices that matter, I look towards Jeffrey Nealon (2021) who also troubles an "ontologically prescriptive sense of nature" (p. 46). I acknowledge that ontologies are often

founded through a set of violations (Butler, 2015) that do not account for their many entanglements.

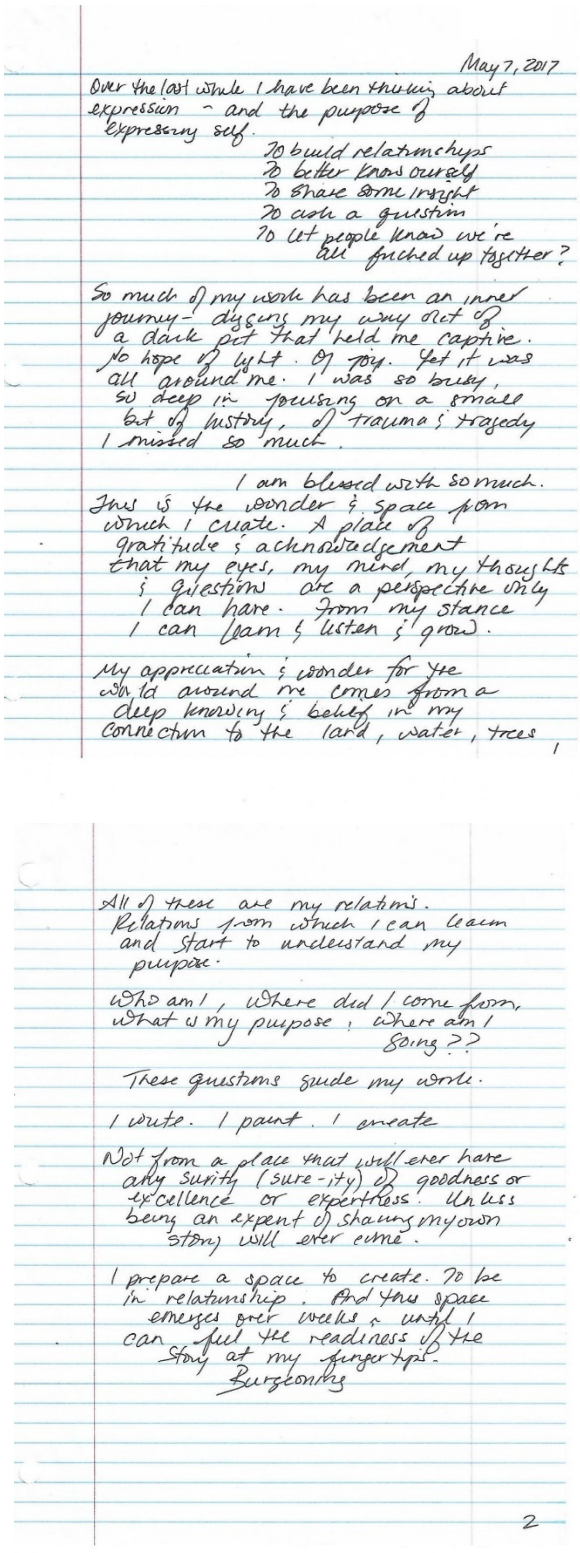
From Irene's art/re-search about what exists inside/outside the familial narratives of her upbringing, to the absence of art that each collaborator has witnessed in their past research fields: This is a call to action to blur boundaries and to open emergent and relational possibilities. I feel a growing sense of comfort in blurring understandings of knowing and being, ontology and epistemology… Through this emergent and relational art/re-search, I come to understand ethico-onto-epistem-ology as "responsibilities for reconfiguring the material/social relations of the world" through blurred and entangled understandings (Barad, 2007, p. 35). This is a way that art/re-search can move towards a transformative practice (Sullivan, 2010). Folds, entanglements, and the space in-between "provides a now truly transdisciplinary and immanent articulation of thinking and being, philosophy and art, opening thought fully to its figural outside" (Collett, 2020, p. 287). Through this relational art/re-search with/out place, I consider how "we are not outside observers of the world. Neither are we simply located at particular places in the world" (Barad, 2007, p. 184). As my collaborators and I engage with the mail art process, I create and inhabit a shared desire to re-imagine re-search spaces, to trans-form and re-stitch art/re-search - with all of our relations (King, 2007).

Art/Re-search (T)here, Jansen's contributions to the mail art and stitches by Flagel, 2019

Getting: lost trans-formations in trans-it

By **getting**, art/re-search is trans-formed, formed again, (t)here. Gladys, who recently completed an Interdisciplinary PhD in Social Work, Native Studies, English, Film and Theatre, got the mail art next. Gladys focused on the *relationality, embodiment and transformation* that exuded from her art/re-search (Absolon, 2011; Rowe, 2020). (T)here, the self is relational as she worked through our emerging lines of inquiry via paint and poetics to engage with a process of re-questioning in trans-it. Orange, red, white, and purple washes – streaks of movement outward and inward. The presence of the body traversed through an affective turn via paint on the page. I think about Gladys' offerings to the mail art package. Disconnection, silence and disintegration fade through a shared response to materiality. By getting to these unfolding somethings, I think about how getting lost is something, trans-formed.

Art/Re-search (T)here, Rowe's contributions to the mail art (transformed), 2019



May 7, 2017

Over the last week I have been thinking about expression - and the purpose of expressing self.

To build relationships
To better know ourself
To share some insight
To ask a question
To let people know we're all fucked up together?

So much of my work has been an inner journey - digging my way out of a dark pit that held me captive. No hope of light. Of joy. Yet it was all around me. I was so busy, so deep in focusing on a small bit of history, of trauma & tragedy I missed so much.

I am blessed with so much.
This is the wonder & space from which I create. A place of gratitude & acknowledgement that my eyes, my mind, my thoughts & questions are a perspective only I can have. From my stance I can learn & listen & grow.

My appreciation & wonder for the world around me comes from a deep knowing & belief in my connection to the land, water, trees,

All of these are my relations. Relations from which I can learn and start to understand my purpose.

Who am I, where did I come from, what is my purpose, where am I going??

These questions guide my work.

I write. I paint. I create

Not from a place that will ever have any surety (sure-ity) of goodness or excellence or expertness. Unless being an expert of sharing my own story will ever come.

I prepare a space to create. To be in relationship. And this space emerges over weeks & until I can feel the readiness of the story at my fingertips.
Burgeoning

2

Art/Re-search (T)here, Clare's contributions to the mail art (journals), 2019

I come from places of separation.
Disconnection.
Silence.
Disintegration.
Yet a burning ember of hope.
of spirit relentlessly nurtured
in my soul connection.

I feel, I intuit, blood memories
surging through me. When I
am in a place/space/presence
of my relatives; of my ancestors
I FEEL them.

This energy sustains my exploration.

I found when I stopped questioning
the value; worth of my
contributions, when I stopped
measuring myself against a
yardstick of "should have, could have"
I began to trust myself more.

In this space of trust. ~ Ethical
Space ~ as Willie Ermine
explains I am able to
create in a way that honors.
the stones I carry & am meant
to share - to bring forward.

My red thread - or connections

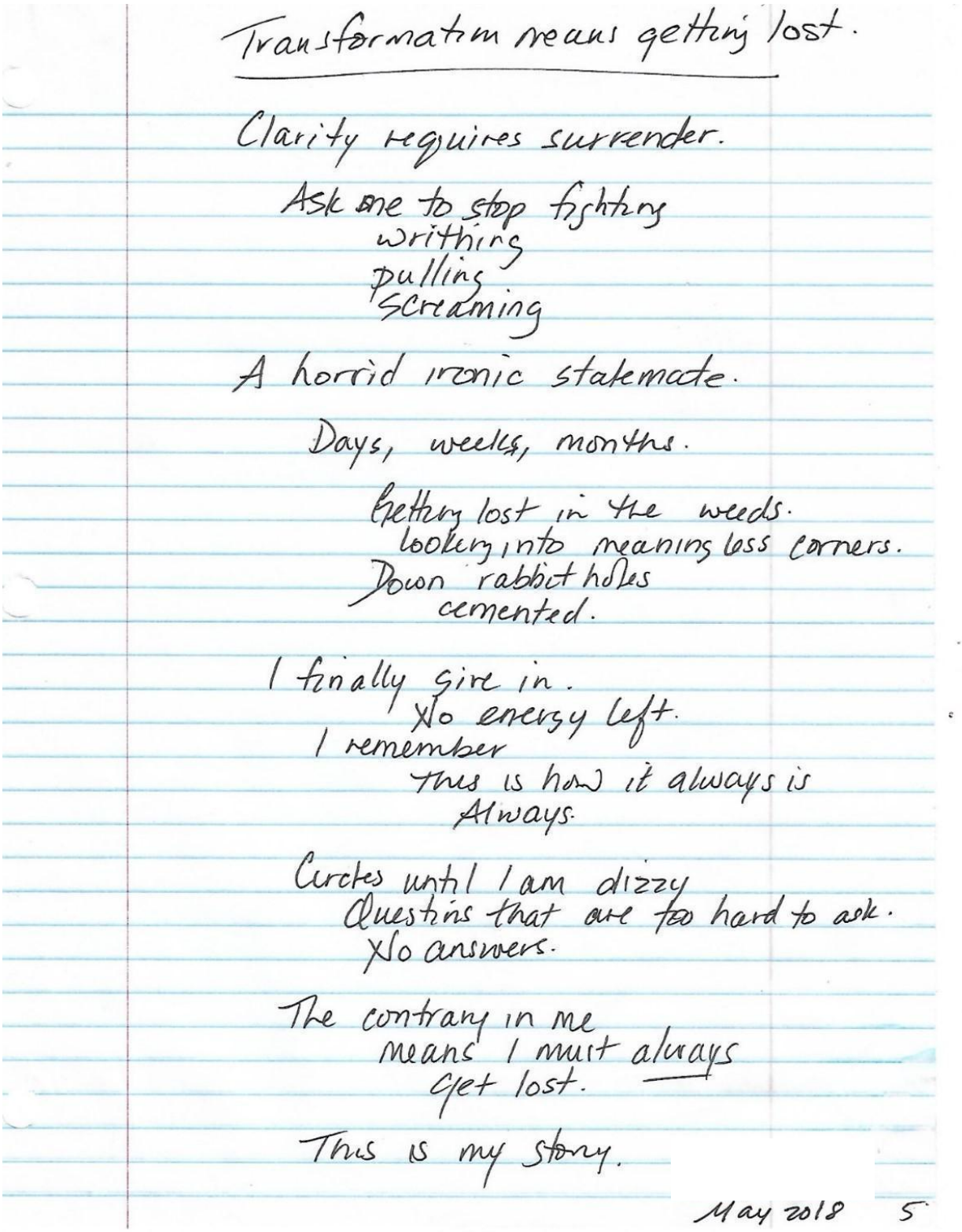
3

fuel my creations. Ways of knowing that are deeply intuitive, grounded in nature / landscapes / spaces of growth, trust, and built on relationships past & yet to come. This is how I share.

When I create I am building a network between my head, my heart, my body, my spirit. I strengthen these connections when I create. I tend to live more in my head & art creation takes me to a more whole space. It makes me feel whole, more connected to the world around me & more able to express my authentic spirit. Art frees me from the conditioning of institutions / structures built to strengthen the brain only.

When I touch the paint - when I write the words I envision water - the flow I have felt on my skin, the breeze off the water touches my face, fills my nostrils. I can envision the places my feet have been planted. The sun / illuminates.

When I paint I embody all of my memories.



Transformation means getting lost.

Clarity requires surrender.

Ask one to stop fighting
writhing
pulling
screaming

A horrid ironic stalemate.

Days, weeks, months.

Getting lost in the weeds.
looking into meaningless corners.
Down rabbit holes
cemented.

I finally give in.
No energy left.
I remember
this is how it always is
Always.

Circles until I am dizzy
Questions that are too hard to ask.
No answers.

The contrary in me
means I must always
get lost.

This is my story.

May 2018 5

Art/Re-search (T)here, Clare's contributions to the mail art (journals, letters and poems), 2019

Sholette and Bass (2018) write about relational practices which expand fields towards transformation. This is what Gladys' contributions allow me to re-question as she engages with transformation through getting lost. (T)here, I think about how art/re-search is trans-formed through getting lost with our relations. The relationalities emerge in trans-it, are formed on the pages, shared. At the same time, I remember ***getting*** *lost in order to learn by heart* (Derrida, 1995). As Gladys contends, this is where multiple entanglements are embodied: *a network between head, heart, body, spirit*. (T)here, through emergent and relational mail art, the emphasis is on troubling binary conceptions of epistemologies and ontologies through processes of trans-formation - re/formed. Art/Re-search (T)here problematizes "an essentialized and atomized view of human life, and replaces it with a broadly elaborated concern for materiality, interdependence, and alterity" (Brisini & Simmons, 2016, p. 192).

Deleuze and Guattari (1980/2019) write about these "incorporeal transformations attributed to bodies" (p. 88). I think about "remaining in motion via our own self-transformations" (Russell, 2020, p. 79) to move through "spaces of transformation" (Low & Palulis, 2006, p. 5). These lines of flight are lost and found between bodies, objects and places encountered through ongoing trans-its. With/out fixed positions, entanglements happen with/out locations and precise nodes. I consider how "trans theories—transcorporeality, transmateriality, and transitive" (Springgay, 2018, p. 411) spaces can be facilitated through Art/Re-search (T)here. As my initial questions are trans-formed, I think about this mail art as a relational practice that "disrupts the logics of trans as a transition or passage between two points that are static and fixed" (Springgay, 2018, p. 411). These trans-formations are (un)formed on and off the pages of the mail art by my collaborators. Through the emergent and relational mail art process, fixity is resisted and binary spaces are blurred in the process.

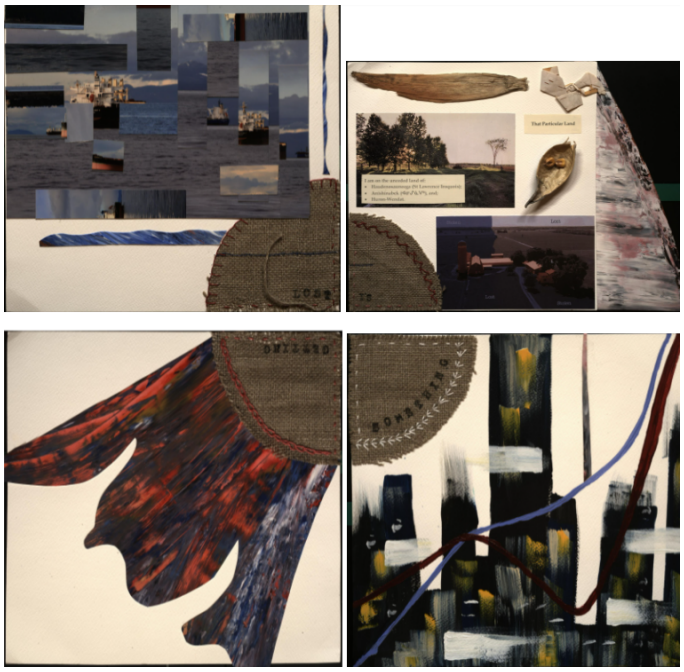
(In)conclusions

This relational and emergent mail art shifts and opens understandings of my initial research questions, which change as a result of Art/Re-search (T)here. The academic questions fade, fray, disappear. Getting lost through ethico-onto-epistem-ologies of trans-formations occurs as encounters are entangled in trans-it. The mail art of Art/Re-search (T)here "freely mixes issues of being and knowing, ontology and epistemology, as if they were interchangeable isotopes in a chemical brew" (Barad, 2007, p. 6). These integrated networks and the forces that result from the collaborations emerge in trans-formative spaces which blur boundaries of

ontology/epistemology, being/knowing, insider/outsider, self/other, art/re-search. I contend that these formations emerge from getting lost through ethico-onto-epistem-ologies that embrace risky entanglements, known unknowns, glitch and trans-formations with/out place in trans-it.

This mail art emerges as relational art/re-search, whereby messiness is not erased; rather, it is something, embraced and held with/out networks of relation. This results in lively encounters that problematize "hybrid identity problems" (Darbellay, 2015, p. 166); entanglements emerge and have multiple points of contact. Troubling hybrid binary disciplines and understandings creates intersections in academia. This is work that "is always in the process of unfolding, and therefore always in need of new ways of accounting and rendering accountable" (Loveless, 2020, p. 27). Through this mail art, I contend that we are accountable through ethico-onto-epistem-ological processes as such.

Process is underscored. Each entanglement matters to the process "because the becoming of the world is a deeply ethical matter" (Barad, 2007, p. 185). Art/re-search acknowledges each entanglement as risky glitch and trans-formation moves to "strategize and collectivize towards uselessness, a failure that imagines, innovates and emancipates" (Russel, 2020, p. 147) towards practices that take into account the entire process. I look towards relational art/re-search that creates space with/out place as the ethical trans-formations linger between collaborators from different fields of re-search, because s*ome-thing lost is getting (t)here.*



Art/Re-search (T)here, mail art panels, 2019

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Article # 3

Art/Re-search (T)here and transpedagogical data/dada assemblages of performative transdisciplinarity: Data/dada bodies, diffraction and difference.

Ph.D. Education
(Society, Cultures and Literacies)

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It took me a very long time to understand my own learning differences. My elementary school education was quite nurturing and I had the same empathetic and adaptive teacher for four years in a row. High school was drastically more difficult and, at the time, I did not understand why. I failed many tests; I lingered by lockers, waiting - for bells to ring - to unlock myself from bathrooms. I could not memorize the information like I needed to. The fountain trickled throughout the school, so loud. So many of the students said the water tasted bad. The stimulus overthrew me. I remember the teachers that were not fond of my ideas and learning styles. And I remember the teachers who let me change the course of the assignment to suit my learning needs: one most of all. My communications/technology teacher let me borrow a vhs camcorder. I wrote a poem about taoism and recited it as I filmed light falling on books. The chance and happenstance was exciting - the way the light diffracted: I recall flickering mindfulness, matters of technological and embodied resonance - solids, breaks, shifts.

I enrolled in a Development Studies program the next year and included a poem in an essay for my political science course. I was passionate about creating positive change, learning about how I could be of service in life. The poem was not well received. The teaching assistant, who was grading the work, said something like: This is not a graduate level course and poetry is not appropriate for a research essay… I immediately wanted to pursue graduate studies as a result, but I had no idea how I was gonna get through an undergraduate degree first. Creative desires started emerging. I wondered how I could blend my impulse to learn through the arts with other fields, but the pedagogies were still very static: a film studies course still took place in a lecture hall and centred around a talking head. A photography class still required memorization and dates. How I wanted to wander, get lost, messy, do, make, run… And then, I stumbled into art school.

I often think about how "I didn't go to art school to learn about art. I went for pedagogical alternatives" (Cloutier, 2016a). I learned about so many ideas, genres and movements that I had not heard of before. I took a class on the philosophy of Jacques Derrida (1978, 1994) and got to respond to the ideas via a performative art installation. I learned about art that blurred the boundaries of art and life via the performative body and happening (Wilmer, 2017). Dadaism (Kuenzli, 2015; Richter, 2010) made me consider an anti-art movement that deconstructed and exposed everyday absurdities of war, oppression, power struggles and injustices. Side by side with the everyday; moments felt and remembered; seemingly incongruent

and meaningless and full of heart, all at once. Art means so much as dadaism means nothing and everything. It allows me to learn with each entanglement.

I think about how I wish I could have written a poem to learn and do re-search in that undergraduate political science course. I wish I would have been able to get pedagogical with and from the data/dada. I am grateful to be able to think and create about the pedagogies that have impacted my life. Cynthia Morawski and Pat Palulis (2009) have been mentors on this journey as I have been working through the data/dada that informs my pedagogical practices. They write about data/dada in order to honour "praxis from in-between spaces of difference" (p. 10).

(T)here, data includes dada (Kuenzli, 2015; Richter, 2010) that can often be overlooked in pedagogical spaces. (T)here, via transpedagogical diffractions, closures, cracks and openings, I think about what can be gained when we allow the multiple expressions, push backs, fragments, rhizomatic tricksters into art/re-search (t)here. I write about the importance of including the differences, the discordances; about the inconsistencies, incongruous, contradictions, and harmonious conflicts. I look towards the data/dada to do this.

Cynthia and Pat supported me during my Masters when I finally got to do the re-search work that I always gravitated towards. An A/r/tographical Inquiry of a Silenced First Nation Ancestry, Hauntology, G(hosts) and Art(works): An Exhibition Catalogue (Cloutier, 2014, 2016b) blended many fields and ideas through art and facilitated pedagogies that honoured my learning style.

In my Doctoral work, I am pushed by that yearning to write a poem in my undergraduate political science course: to shout out, notice benchmarks, holes, patterns out of place, harmonious subtleties that do not fit the course. Why couldn't I integrate a poem into my first year essay? Taking into account my liminal, emergent and entangled positionality, lines of sight, experienced through different eyes, hands, memories… The data/dada are remembered, associated, accidental encounters, slips that do not fit neatly. There is something new to learn (t)here. These ephemeral and bizzare data/dada and in-conclusions (Morawski & Palulis, 2009) - expressions from the margins, feelings (un)seen; space can be created and shared, amongst the rubble.

What else can we experience when this space is opened up? I am (un)stuck by the limitation of fixed plates, boxed lesson plans, strict itineraries, learning objectives. I want to

facilitate openness for and with co-conspirators who want to re-imagine art, research and pedagogy. My emerging inquiries are informed by my desire to co-create space with and for others. All of this trickles into my art/re-search today. This is what inspired my doctoral re-search project.

I co-conspired with six re-searchers in Art/Re-search (T)here, an emergent SSHRC-funded project that re-imagines art, research and pedagogy. Each co-conspirator worked through their field via art alongside supportive virtual spaces prior to engaging in a mail art project which facilitated collaborative inquiry about art and research. Art/Re-search (T)here, facilitates pedagogy without a set curriculum, within an open field of emergent and relational inquiry.

In this article, I (re)position and re-perform the works after the data/dada events have occured and ask: what pedagogical possibilities emerged from Art/Re-search (T)here? This experimental performative work is inspired by the virtual material-discursivity of my co-conspirators as I work through transpedagogical data/dada assemblages of

Border crossers

Cetus - Glitch

Arrays Snarls

This is not a story to pass on

Stolen land

Home,

Again

Art /Re-search (T)here Data/Dada assemblage (re-arranged and re-performed again), 2020

Diffractive introductions of Art/Re-search (t)here

I re-perform and re-imagine the data bodies and events (Rousell, 2018) of Art/Re-search (T)here in an dadaist (Kuenzli, 2015; Richter, 2010) art installation titled *Transpedagogical data/dada assemblages*. This leads me to put a call of action for more transdisciplinary transpedagogical (Helguera, 2011) art and re-search (Rowe, 2020) in higher education and research (Loveless, 2020). The assemblages emerge from Art/Re-search (T)here and are deconstructed via transdisciplinary feminist new materialism (Barad, 2007). This creates space for the data/dada (Morawski & Palulis, 2009), diffraction (Barad, 2007) and difference to emerge further (Barad, 2007; Haraway, 1992; Lather, 2007).

I initially put out a call out for researchers "outside of the arts" to join an interdisciplinary project in order to employ the arts in their respective disciplines. These re-searchers did not have enough art spaces, support and/or arts training in their departments and organizations, and therefore co-creating spaces and pedagogical networks was underscored. What emerges moves beyond training, beyond respective disciplines. Pedagogical fields expand and become entangled through art with collaborators and co-conspirators from Indigenous Studies, Film Studies, Social Work, Game Design, Literature Studies, Labour Studies, and Education. I consider how these entanglements and transpedagogies are diffractive of difference as my co-conspirators and I move through emergent art-making processes.

Wendy is an edgewalker (Crocker, 2013) as she works through the work she does with a Mennonite colony with/in *Border crossers*. Through collage and an emergent process of collecting and assembling material in new compositional forms, she arrives at new understandings with and without the written word. Adam works to learn with and mobilize awareness of the impact shipping containers have on the whale population in the west coast through his work *Cetus* - diffracted glitch is facilitated through assemblages of photos, game design and projections that shift with different hands and bodies. My collaborators reveal the diffractions, differences and data/dada of their art/re-search processes. Lucia Lorenzi works with the uncertain data of how sexualized and gendered violence exists within spaces of knowing and unknowing in her work *Arrays Snarls*. Nadine contends that *This is not a story that we should pass on* as she stitches her doctoral re-search and unlearns with new texts and textures. Irene re-stories her settler identity and facilitates expansive conversations on *Stolen Land* through digital storytelling, lived experience and archival material. Gladys re-searches *Home* through the heart

work that exudes from her Indigenist Re-search processes, painting practices and poetry. As a co-creator, collaborator and co-conspirator myself, I also endeavour to get uncomfortable with art-making processes to move through new fields of understanding.

Throughout this experimental article that re-performs Art/Re-search (T)here through emergent transpedagogical encounters, I consider how each of my co-conspirators allowed the art-making process to become entangled with their fields in different ways. This emerges through multiple *trans-formative, transdisciplinary and transpedagogical processes that are co-created through Art/Re-search (T)here.

Border crossers

Cetus - Glitch

Arrays Snarls

This is not a story to pass on

Stolen land

Home,

Again

***trans-formations of transpedagogical transdisciplinarity**

As the primary re-searcher and facilitator of this art/re-search community, and this art exhibit and article, the data/dada of Art/Re-Search (T)here allows me to work through trans-itions via transpedagogical and transperformative education (Barrera, Saura-Mas, & Blanco-Romero, 2019). (T)here, the "*trans* is itself fluid and multi-purposed, a mode of performing complex relationships between one site, identification or mode of speaking/doing/being and another" (Jones, 2016, p. 1). I look towards each entanglement, past, present and future: "the here-there, and the elsewhere within here, all at once" (Barad, 2014, p. 178). *Transpedagogical data/dada assemblages* emerge through trans-itions engaged in art/re-search processes and these inspire me to re-perform in order to invite new understandings.

Pablo Helguera (2011) "proposed the term 'Transpedagogy' to refer to projects by artists and collectives that blend educational processes and art-making" (p. 77). (T)here, I re-think art/re-search through transpedagogy as I make copies to re-envision the virtual images (Massumi, 2014) that each of us create, and exhibit them at my art studio - an abandoned school house in Farrellton: printed, cut, placed, touched, (re)inhabited. I cannot re-create the conditions of the projects through this installation but it allows me to linger with the data/dada, emerging.

This exhibit, art installation, and the questions that arise re-perform the idea that each transdisciplinary and transpedagogical experience is unique: “rearranging, camouflaging, re-creating space for what is yet to come” (Morawski & Palulis, 2009, p. 7). The studio is turned into an art space and is perfectly suited for these transpedagogical possibilities. I think about how this “is not necessarily an activity aiming for an exhibition as an end product but may be practiced by bringing people, objects, and space together in new formats” (Bjerregaard, 2019, p. 117).

I realize that disciplines are altogether blurred and interwoven, transforming fields and allowing collaborators to be rid of static stations and pedagogies. As our art-making processes emerge and I facilitate a shared space, I come to understand transpedagogies (Helguera, 2011) through transdisciplinarity (Barad, 2007) - moving beyond disciplines - towards relational, entangled and emergent processes of liminal positionalities that honours new ways of coming to know and re-search (Rowe, 2020).

Graham Harman (2019) contends that everything emerges alongside and with gradients – not with distinct disciplinary cut-off points. (T)here, I re-imagine scholarship through new materialism (Barad, 2007, 2010, 2014, 2017; Haraway, 1991; Taylor, 2019) as my co-conspirators employ art/re-search and emerging transpedagogies that “generate non-dominant ways of knowing, being and doing” (p. 17). (in)tensions (Springgay & Truman, 2017), inconsistencies - moments that often go unnoticed - are embraced in the art/re-search process. Through new materialism, *Transpedagogical data/dada assemblages* troubles binary and linear understandings of matter/meaning (Barad, 2007) and pedagogy.

Transpedagogical data/dada assemblages, installation view, 2020

Transpedagogical data/dada assemblages, Installation view with transformable data/dada on printed moveable cards, 2020

Data/dada diffractions

These transpedagogical encounters are inspired by the data/dada that emerged from Art/Re-search (T)here - these dadaist bodies of data provoke me to think about how dadaism can help us re-imagine pedagogy and facilitation practices therein. Dadaism, an art movement that was first conceived of by Marcel Duchamp in 1917, reimagined an anti-art performed through "a unique mixture of insatiable curiosity, playfulness and pure contradiction" (Richter, 2010, p. 146). The Dadaists took a “critical position on society, which was primarily directed against war, human debris, and the hunger for power. With new, sometimes playfully ironic and provocative, artistic means they tried to break up social as well as aesthetic norms” (Von Asten, 2012, p. 84). Dadaism was a movement and a disruption of assumed ways of knowing and being, but it was also a call to notice what gets unnoticed; the incongruences, the off patterns, the randomness and chance that exudes from dynamic entanglements and encounters of the everyday. Dadaism questions static notions of knowing and being, whereby “truth, in terms of absolute, fixed knowledge, is not possible even for the minutest elements of the physical universe that makes up our reality” (Forcer, 2017, p. 117). Dada values pokes fun at power imbalances: For example, “the word Dada, chosen at random, mocks the father, and thus the paternalistic State and all it stands for” (Lippard, 1973, p. 15).

Dadaism, like feminist new materialist realms of engagement (Barad, 2007), works with the emergent, often troubling inconsistent forces in favour of relational encounters: a diffractive process, here - there; emerging with new re-configurations along the way. It is through Art/Re-search (T)here that I learn to facilitate with and through transpedagogical assemblages of data/dada that honours the data as dada - knowledge and art/re-search processes, unfixed - on the move.

Karen Barad (2014) allows me to reconceptualize how data/dada can facilitate diffraction and difference across fields, because “diffraction is not a singular event that happens in space and time; rather, it is a dynamism that is integral to spacetimemattering. Diffractions are untimely. Time is out of joint; it is diffracted, broken apart in different directions, noncontemporaneous with itself. Each moment is an infinite multiplicity” (Barad, 2014, p. 169). Through emerging assemblages and transpedagogies that are dynamically unfolding, I work towards diffractive methods which create openings, breaks, closures, and patterns that tend to

difference, expansiveness, interconnections and dissonance - moving forth through data/dada events, bodies and transdisciplinary fields.

I read Barad who reads Haraway, who contends that "diffraction attends to patterns of difference" (Barad, 2007, p. 29). For Haraway (1992), "[a] diffraction pattern does not map where differences appear, but rather maps where the effects of difference appear" (p. 300). I look towards Haraway who tells stories based on differences, because "diffracting difference(s) is Haraway's longstanding concern as a transdisciplinary feminist scientist and thinker" (Thiele, 2014, p. 203). Through this emerging work, with and alongside the data/dada assemblages of the art/re-search of my co-conspirators, I think about "the possibilities and limits of connecting across difference" (Lather, 2007, p. 173).

Art/Re-search (T)here Data/Dada assemblages (re-arranged and re-performed again), 2020

Data/Dada Interlude

Watch it again, take a walk, take it in

Feel the pieces,

Pull them out, this

Largely unread, untold story
Re-storying, together, apart
Stitching data/dada with the margins
The dead patriarchy, dada
No no
Yes yes
that land, I land, we land?
Give a pen to the artist
Glitch, hurdles, tracks.
I am not literate
(t)here; Feeling it again with you,
Diffractive colour fields
Signs
on undeveloped film,
Canisters of silence,
broken apart,
Shared podium adventures,
Smashed stages
Of explosives
Black screens,
scratched data,
dominos, difference,
do, do, dada:

Border crossers

Cetus - Glitch

Arrays Snarls

This is not a story to pass on

Stolen land

Home,

Again

Border Crossers

Border Crossers - Transpedagogical data/dada assemblages, *(with Wendy Crocker's art/re-search),* 2020

Many of my collaborators engaged with their own art/re-search processes through data/dada assemblages. Wendy Crocker, for example, an educational researcher who works with a Mennonite community in her work, engaged with her re-search material whilst "learning in those liminal spaces with and from, and then in between, definitions of being an artist" (Wendy Crocker, personal communication, 2020). In Art/Re-search (T)here, she was interested in working through her re-search material without having to rely on the written word. The cut-outs, lace, burlap, images and thread were re-imagined and worked through via her own identity as a border crosser (Crocker, 2013) is diffracted from the material there - here. (T)here, I think about the emerging continuations of these diffractive unfoldings and encounters of liminal positionalities.

Transpedagogical assemblages of data/dada, like border crossings, brings attention to liminal multiplicities of diffractions and differences within new materialist ways of knowing and being. Coming in and out of individual works to experience the relational in-between. I look towards new materialism and diffractive methods (Barad, 2007) as I turn to the concept of assemblages as virtual material-discursive (Barad, 2007) intermingling of events, bodies, content and expressions (Deleuze and Guattari, 1980/2019). For Paulo de Assis (2019), there is not a single point of reference or starting point in assemblages; rather, multiplicity is underscored. (T)here, the transpedagogy of art/re-search is re-imagined in "a momentary exercise of affectivity by one relation over another" (Fox & Alldred, 2017, p. 180) that generates different results depending on the performative bodies (Nealon, 2021) that are encountered with any given assemblage.

(T)here, being a border crosser involves juxtaposing "texts in such a way that highlights difference (racial, cultural, historical, socio-political, linguistic) without essentializing or erasing it, while simultaneously locating points of affinity" (Chambers, Hasebe-Ludt, Donald, Hurren, Leggo & Oberg, 2008, p. 142). Border crossers move through liminal spaces of diffraction and difference that emerge from changing assemblages and consider their own positionality as such. Multiplicities of entanglements are highlighted through the art/re-search process.

Wendy's table, full of art/re-search material, is worked through via her own emerging liminal positionality as a border crosser with the shifting material at hand. The material is not firmly glued in place; rather, it remains opened to new movements and configurations. (T)here, I consider how transpedagogical assemblages contain bodies and objects in motion, and this is

what I encounter in conversation - assemblages can be moved, re-framed, re-formulated, re-performed to account for data/dada that reveals diffraction with/in ecologies of difference (Massumi, 2011, p. 50) that disperse and re-turn to the differences that leak.

I re-install and write bits of art/re-search (t)here as I look towards Deleuze (1991) who writes that "the rules of actualization are not those of resemblance and limitation, but those of difference or divergence and of creation" (p. 97). We experience difference in moments of transpedagogical assemblages, but, when we reside within diffractive material conditions, we reside in shared spaces of assemblages that are extended, embodied, released, shared. What stories will spread out from these growing assemblages? How will we change and disperse, re-perform? This allows for unpredictable configurations of 'bodies, things, affect, desire, matter, imagination and pedagogy" (Gannon, 2020, p. 123) in motion: transpedagogies of border crossers, material and moments to come:

> "There is no 'I' that exists outside of the diffraction pattern, observing it, telling its story. In an important sense, this story in its ongoing (re)patterning is (re)(con)figuring me. 'I' am neither outside nor inside; 'I' am of the diffraction pattern. Or rather, this 'I' that is not 'me' alone and never was, that is always already multiply dispersed and diffracted throughout spacetime (mattering) ...in its ongoing being-becoming is of the diffraction pattern. (Barad, 2014, pp. 181-182)

(T)here, I re-perform diffractive re-patternings of the *Transpedagogical Assemblages of Data/Dada* via multiple ways of entering the material and space - border crossers, (un)settled, pinned, pointed, threaded, released. I continue to be moved by the transpedagogies of our emerging assemblages. In considering what this teaches me about pedagogy, I am moved by multiplicity; this liminal and changing "text is about loss and betraying guilds, about survival and adaptation to changing" learning environments" (Gunve, 2018, p. 238). The emerging work that was created demonstrates a desire for more art spaces in academia because it "gives those of us operating as artist-researchers/researcher-artists the opportunity re-envision and re-craft – to re-story – our practices and labour, and perhaps most importantly, our pedagogy within university ecologies" (Loveless, 2020, p. 27). Transdisciplinarities of Art/Re-search (T)here, as experienced through *Transpedagogical Assemblages of Data/Dada*, is "extensive and permanently unfinished" (Haraway, 2016) as it moves with data/dada moments that illuminate diffraction and differences and re-imagines art/re-search and the transpedagogies that emanate.

Data/Dada Interlude

Facilitating ~~~~ participant

I sit, I move

I see nothing - I see everything

Multiple emerging, colour field,

Expanding fields, tripping:

These dissertations, text becoming textiles,

within material felt,

Deconstructed, adorned, washed - soaked

What others have written

With Mennonite lace

Trickling in - Letting go - Letting in

in flux, at home, on the road,

light rays on the (in)visible, pulsating

Where doesn't the data/dada reside?

Border crossing the data/dada,

Maps, the spills

Blue tarps

lost words, an embrace

Liminal space

Here - there - now - then

Canada, Mexico, elsewhere

Tracks that sway,

The loss, embrace, continuing:

Border crossers

Cetus - Glitch

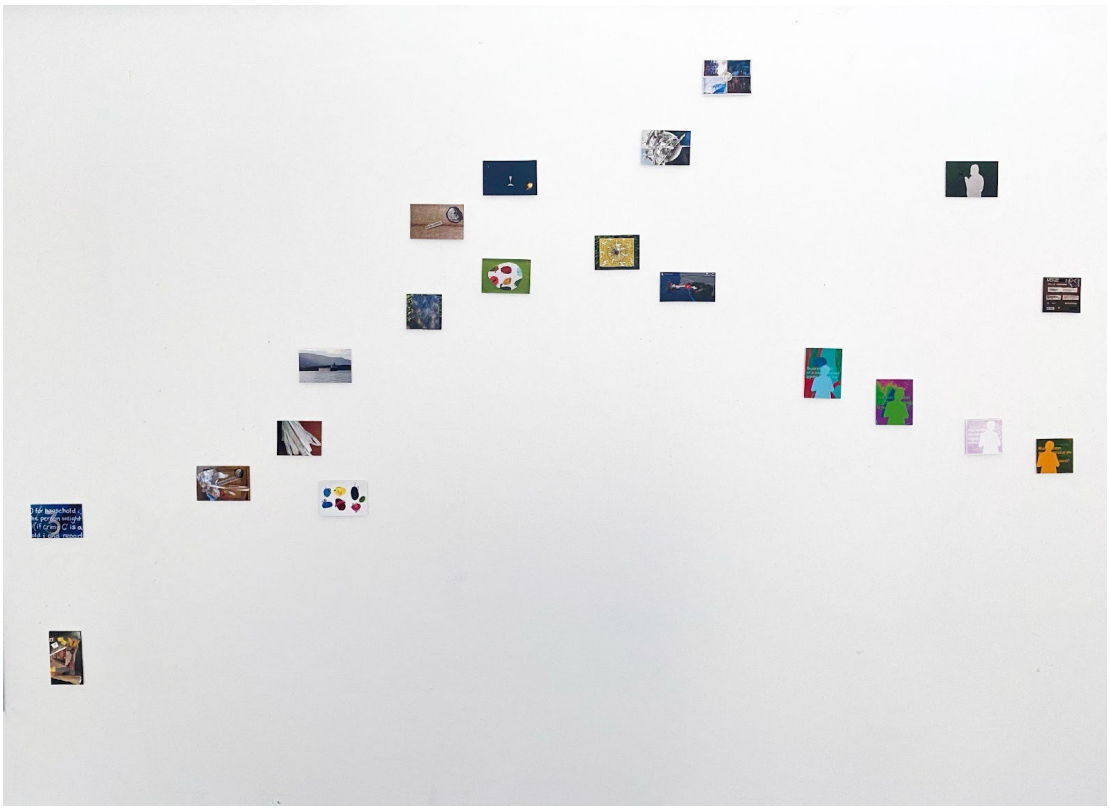
Arrays Snarls

This is not a story to pass on

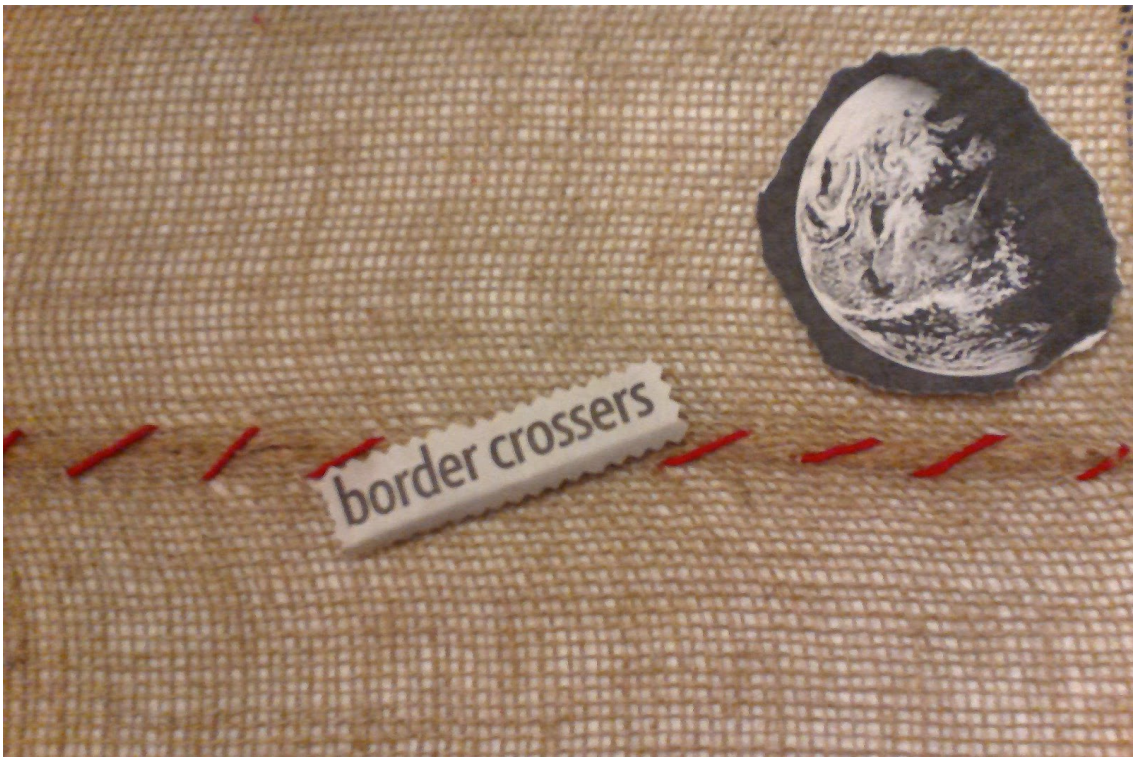
Stolen land

Home,

Again



Transpedagogical data/dada assemblages, Installation View, 2020



Transpedagogical data/dada assemblages, Close-up (border-crossers by Wendy Crocker), 2020

Without fixed meaning, assemblages move from individual, collective and relational works that result in diffractions that trouble "the idea that anything at all is inherently and indefinitely stable" (Bayley, 2018, p. 38). This is what leaks in and trickles out as I think about transpedagogical futures. The data/dada reminds me to "illuminate differences as they emerge" (Barad, 2007, p. 30). In this way, as the primary investigator of this work, my interest is in "a postfoundational era characterized by the loss of certainties and absolute frames of reference" (Lather, 2007, p. 127). These references change. The art/re-search material changes. The collaborators can change. The artists. The re-searchers. These transpedagogical assemblages of data/dada.

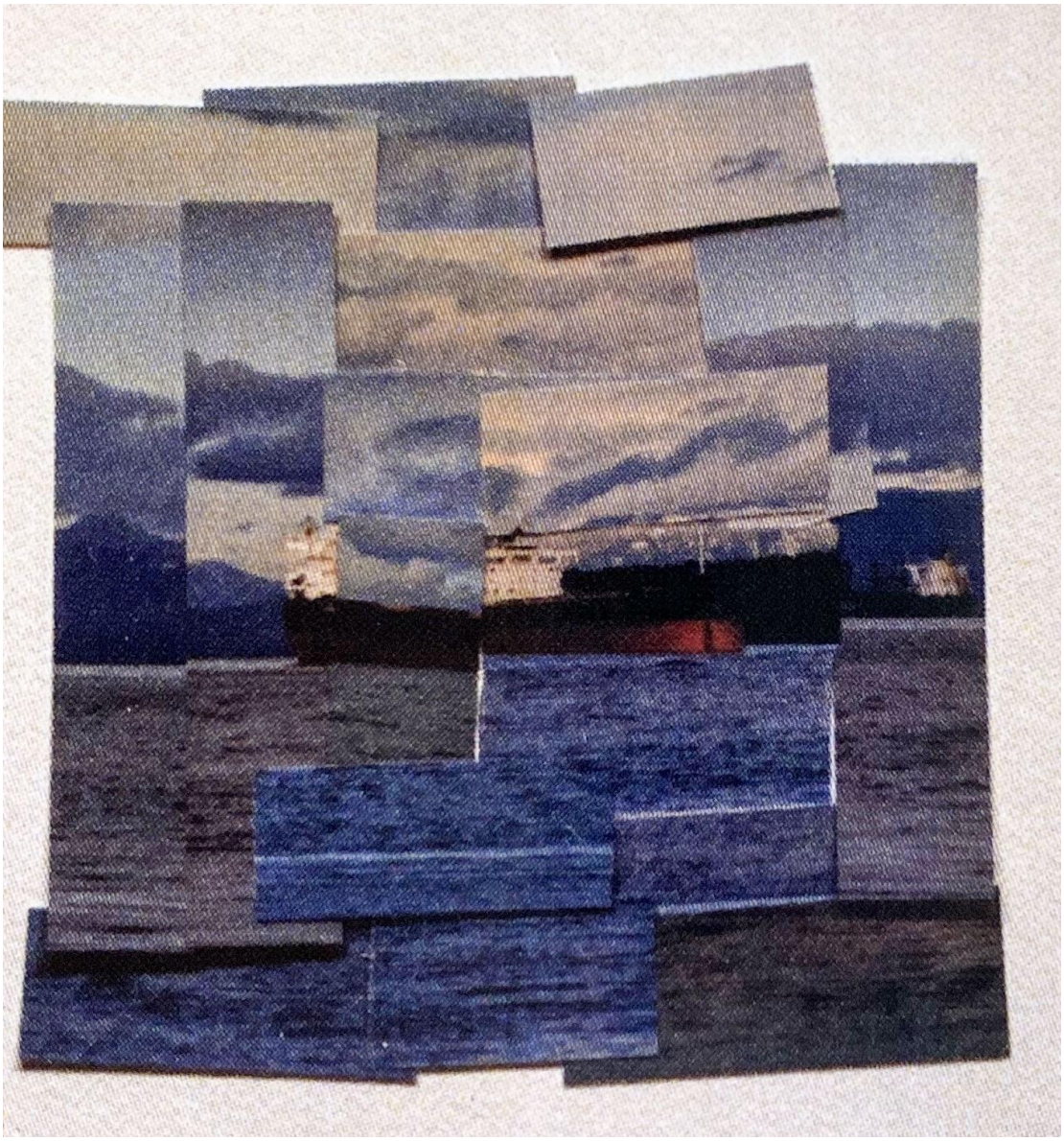
Beyond the place-holders, the plastic bags, the printed realm, chromogenic prints of ink and paper. The art/re-search can be changed and be moved. I think about how "the concept of momentum is well defined only if the circumstances are such that the apparatus consists of movable parts" (Barad, 2007, p. 111). These assemblages consist of moveable parts in transit as I embrace the diffractive moveable parts of collaboration and pedagogy. The data/dada in Art/Re-Search (T)here, and *Transpedagogical Assemblages of Data/Dada*, are malleable and entangled with the many encounters of their ongoing re-arrangements and new co-compositions and this continues to inform the transpedagogies that I facilitate moving forth, behind, here, there— .

Cetus - glitch

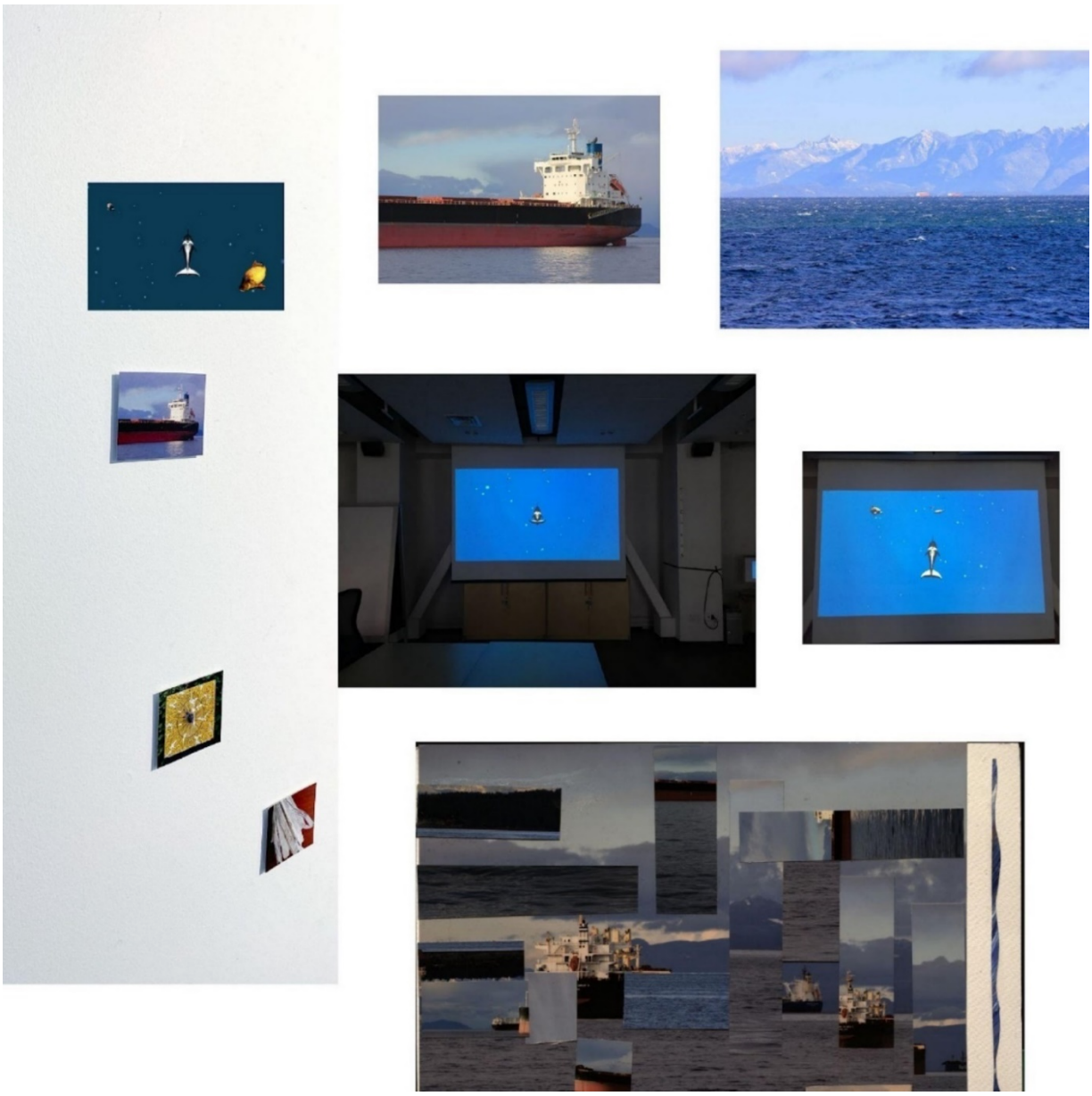
Each collaborator engaged with their own pedagogical work and processes before this re-imagined assemblage was performed, and now - then, new entanglements are unbound by transpedagogical encounters. My collaborator Adam Clare, for example, spoke about how his art/re-search, *Cetus*, an immersive installation about the shipping industry's impacts on whales, occurred through his emerging pedagogical process. His initial individual art/re-search re-positioned images of shipping containers in Vancouver alongside video projections of animated whales, moving about, through specters of gaming aesthetics, the whales' cries surrounded a University room, where he was teaching at the time. Students were provoked to embody the whales' experiences through hipnotic and captivating art/re-search. (T)here, I consider how different bodies may have experienced this work, the diffractive and glitchy pulses.

When the art/re-search group inquired into the process as a collective, Adam offered his photos as material to work through glitch, re-arranged undertakings of Art/Re-search (T)here. Participants took pieces of the cut-up photograph to create new assemblages. I think about the

multiplicity of approaches that may be diffractive of his call to action for "people to ask what are the unseen impacts of our consumer society that go unseen below, above, and all around us" (Adam Clare, personal communication, 2019). Through mixed assemblages of *Cetus* Can you make it clear this is the title of his project?- I consider how *Transpedagogical Assemblages of Data/Dada* were entangled with various moments of liminal positionalities of difference and diffraction via glitch. The immersive and emerging quality of this work, like the unfolding installation of *Transpedagogical data/dada assemblages* is re-imagined and re-inhabited differently with each encounter.



Transpedagogical data/dada assemblages remix, *Cetus: Shipping industry glitch*, Adam Clare, 2020



Cetus - Transpedagogical data/dada assemblages (with Adam Clare's art/re-search), 2020

These assemblages are not fixed; rather, they "scramble toward containing multitudes against the current of culture-coding" (Russell, 2020, p 55). Aware of the data/dada, they are assemblages that move with emergent processes. (T)here, through transdisciplinary and transpedagogical assemblages, an emerging "'subject undone' is not a pre- existent self-contained individual but, instead, is a never fully constituted unfolding produced in social, environmental, technological, and cultural assemblages" (St. Pierre, 2004, pp. 288–291). These

assemblages push up against fixed and static notions of positionality and knowledge. Like Springgay & Rotas (2014), I trouble "knowledge as static, fixed and organized according to pre-formed categories" (p. 553). Through transpedagogical assemblages of data/dada and the glitch that emerged as part of that process, we "make room for other realities" (Russell, 2020, p 42). In this case, liminal positionalities encounter the shipping industry's impact on whales. How can these intersecting experiences create new possibilities?

New understandings occur in transdisciplinary spaces of emergence. I consider what can emerge when we move beyond disciplines towards transdisciplinary transpedagogies that acknowledge new entangled ways of coming to know in the world. Games designers can facilitate transpedagogies with and for cultural theorists, data scientists, mathematicians, biologists, politicians, film-makers, labour workers, social workers, educators... This process can be glitchy and indicative of multiple re-formations and trans-itions which blur the boundaries of our knowledge and learning processes.

The unfolding installation *Transpedagogical data/dada assemblages* allows me to re-think and re-imagine pedagogy. (T)here, I think about Deleuze and Guattari (1980/2019) who express that art does not actualise a virtual event but generates transdisciplinarity through the "existence of the possible" whereby the immanence of a lively body resides and encounters the other (p. 177). The immersive and interactive experience of moving through the assemblage opens up new perspectives on the roles of various agents affected within multiple fields of art/re-search and transpedagogy.

These transpedagogical data/dada assemblages are "in different times and places, linked together through a complex meshwork of appropriations, allusions, remixes, remediations, and allusions. It points to an artistic mode that circumvents linearity and eludes any endpoint" (jagodzinski, 2019, p. 235). New materialist data/dada glitch move with/in assemblages, where by "the Dada body remains a bricolage, repeatedly bringing to the fore the visibility of the process of assemblage that produced it" (Adamowicz, 2019, p. 129). Data/dada glitch is deconstructive, generative and "concerned with the endless impermanence, suggestibility and plurality of signs and meaning" (Forcer, 2017, p. 115). From a new materialist performative perspective, this necessitates data/dada in motion. These pedagogical assemblages move through, to the other side of the country, across, beyond, emerging in an abandoned school in Farrellton,

Quebec: “dynamic, restless, and constantly changing” with new entanglements (Vellodi, 2019, p. 221).

Transpedagogical data/dada assemblages, Installation View, 2020

Data/Dada Interlude

Data/dada glitch: Washing the texts in a bucket. Stamps covering feet, the words that were left unsaid are echoed from stories, told too much, too little. The glitch art had a mission to do away with linearity, an invitation for it to move with hands that approach the material anew. Here - there - Bubbles of speech, possibility, hauntings of conversations that did (and did not) occur through the margins of possibility. Who will listen to the whales wailing? Who will listen to them? The statistics of sexual assault loom over us too. Who will understand their stories? How? You can see it too. In your own way. Let it in. Let it out. Leaking, fumbling outwards with it all. I see the shapes and forms of art that bring attention to the unspeakable pain. These circles try to bring us together - spinning outwards. These colours in that colour. This story is not one to pass on. Border crossers of holding spaces - The praxis around the world: without social media accounts - make an appearance through edge-walking - what does it means to steal land?... How do we hold it now? The shipping containers hurt them/us. Grandmothers whispering in the

background. Will we listen? The land is visited again. Walking through. They were warriors. These transpedagogical data/dada assemblages, glitch of liminal convergence and possibility:

Talk, assemble, fold, tear, here, there,
Collecting, blurring, facilitating
Hierarchical disarray
Opaque data/dada bodies
Breaking apart
Narrowly escaping –
Collisions
Silent gulps, dinner tables
Through narrow tilts
Rays, blindspots,
quieting
O the fringes
O the silenced margins
Modified waves
"Stop buying crap"
Spread out:

Border crossers
Cetus - Glitch
Arrays Snarls
This is not a story to pass on
Stolen land
Home,
Again

Arrays Snarl

My co-conspirator Lucia Lorenzi, who works within the blurred spaces of literature, cultural studies, data science, created art/re-search about what is missing in the data about gender and

sexual violence. Using an anagram of convicted rapist Larry Nassar, Arrays Snarl is a series of paintings that explores what is known and unknown. Lucia listened to "the testimonies of more than 150 survivors… and ultimately chose to stop [her] own attempts to try and visualize data that is itself continuing to evolve" (Lucia Lorenzi, personal communication, 2019). In thinking about the possibilities inherent in this transdisciplinary transpedagogy, I consider the possibilities of visualizing the data/dada through positionalities of diffraction and difference.

Arrays Snarl - Transpedagogical data/dada assemblages, (with Lucia's Lorenzi's art/re-search), 2020

The data/dada of art/re-search and thus, the transpedagogical data/dada assemblages, shift and emerge. Data/dada cannot be placed on bodies; rather, bodies re-create new meanings through the matter that they are entangled with. Thinking about the failure of placing meaning on the data/dada bodies around us, I consider how "that interpellation fails to be complete, fails to control that body" (Nealon, 2021, p. 54). I look towards "the body as always already escaping into the past" (Jones, 2011, p. 18) as the pedagogy of Arrays Snarl moves me to think about everything that comes before, between, after, and beyond the data; what is outside the frame… Most data is not seen or heard - always in motion. How can the data be accountable to the data/dada? How can we be accountable to the data/dada bodies?

Through Arrays Snarls, I think about the transpedagogical possibilities inherent in Art/Re-search (T)here, as an emerging and shifting liminal process. We must account for liminal positionalities and facilitate for new data/dada to emerge. Transpedagogies that take liminal positionalities into account, make space for data/dada events and bodies to move with methods of opening out - resulting tumultuous expansions of spaces of knowing and unknowing. The diffraction patterns look different with each encounter, these erratic wave behaviours, motions, curving lines, flourishing and sweeping pulses; "this requires a methodology that is attentive to, and responsive/responsible to, the specificity of material entanglements in their agential becoming" (Barad, 2007, p. 91). At the same time, they account for what cannot be known as they acknowledge emerging entanglements.

This is diffractive of the transpedgaogical and transdisciplinary world of art/re-search. I think about how new materialist data/dada may "create texts that are both double without being paralyzed and implode controlling codes" (Lather, p. 122). The emerging transpedagogies of Arrays Snarl allows me to think about how working with data/dada "does not separate sensorial data from the dynamic, relational occasions in which they are produced and encountered" (Rousell, 2018, p. 203). This new materialist turn within the data/dada troubles static approaches to art/re-search and transpedagogy as it brings attention to the dada of the data/dada bodies. (T)here, data as "dada also speaks of a desire for another kind of language, another kind of community beyond the conventions of discourse" (Adamowicz & Robertson, 2011, p. 212). Data/dada bodies and objects shift, change and blur the boundary of what is present and absent, which allows me to think about creating space for unlikely ripples, waves and unique dynamic sparks - because these unfolding transpedagogies and entanglements reveal new meanings,

insights and understandings. This is not about discounting data - rather, the data/dada is embraced and acknowledged in their ever-expanding diffractions and differences. They are more than numbers.

Data/Dada Interlude

Riding the waves
Over the cries
Then, breaks, closures,
Recalling whispers from the past
Embodied anew, this stage
The statistics are re-read,
sensing the absent sentiments
A missed recital
the horrendous indifference
missed, a gut feeling felt.

Transpedagogical data/dada assemblages, installation view, 2020

Truant, Bygone, Bye
A pull back, to re-tell, make right
Placing one's self in the mix

Border crossers, this time, untold

So felt on the paper,

Ripped, stamped, rumblings

This data/dada, diffraction and difference:

Border crossers

Cetus - Glitch

Arrays Snarls

This is not a story to pass on

Stolen land

Home,

Again

This is not a story to pass on

This is not a story to pass on - Transpedagogical data/dada assemblages, (with Nadine Flagel's art/re-search), 2020

What I find from the re-imagined performative assemblages of unfolding works is that the data/dada events facilitate diffraction and difference through continued engagements with emerging liminal positionalities - a never-ending process. (T)here, I think about my collaborator Nadine Flagel, whose work embodies the never-ending process of emerging liminal positionalities. In her individual art/re-search, she unlearns her own Doctoral dissertation which examines contemporary novels by African-Canadian, African-American, and African-British writers. She interrupts the texts, through textures in an intertextual and emerging work: "the piece is deliberately unfinished and will retain marks of its creation: hanging threads, unclipped strands of fabric, a frayed and unfinished edge, exposed linen foundation cloth, small gaps in the foundation cloth from previous hooking that has been pulled out, smaller gaps in the weave from the gripper strips on my rug hooking frame. The 'finished' piece works against notions of completion" (Nadine Flagel, personal communication, 2019).

I think about Nadine's future unlearning, unraveling texts through textures, differently with each considered text and texture, here - there. Re-imaginings, new transpedagogical data/dada assemblages - they emerge from entanglements, future exclusions by pushing against determinacy, "because "indeterminacy is not a state of being but a dynamic through which that which has been constitutively excluded re-turns." (Barad, 2014, p. 178). Not knowing how the process will end creates space for this emerging entanglement of data/dada, diffraction and difference to unfold. These liminal positionalities do not wish to place meaning on data/dada bodies. Rather, these new entanglements through art/re-search acknowledge one's own engagement. Like the transpedagogical data/dada assemblages in this art installation, the work contests completion as it creates space to focus on data/dada in motion. This is not a story to pass on; rather it creates data/dada, diffractions and difference upon being entangled (t)here while acknowledging one's own liminal positionality.

This is not a story to pass on is re-imagined and re-performed through art, through transpedagogical data/dada assemblages – here, there – attending to one's own own never-ending relational processes of blurred fields and entanglements towards "an ethics committed to the rupture of indifference" (Barad, 2012, p. 216). Through transpedagogical processes born out of art/re-search, material is touched, entangled with diffractive differences – it ruptures, bends, curves, deflects, is honoured and provoked, all at once.

(T)here, from a transdisciplinary feminist new materialist perspective, art/re-search is created through the art-making process itself, whereby results are interwoven, emergent and always in motion. New knowledge arises out of the art-making process. Often, this is embodied, collaborative and/or based on identity-work that is (un)founded on troubling 'primary sources' of knowledge and pedagogies as stable and knowable. Like Barad (2007), my aim is to "provide a transdisciplinary approach that remains rigorously attentive to important details of specialized arguments within a given field, in an effort to foster constructive engagements across (and a reworking of) disciplinary boundaries" (Barad, 2007, p. 25). This allows art/re-search to emerge in moments of entangled and relational creation and accountability to one's liminal positionality, a never-ending process of data/dada, diffraction and difference.

Transpedagogical data/dada assemblages, Installation View (close-up), 2020

This is not a story to pass on provokes me to consider the importance of creating space for data/dada events and bodies to be unlearned, re-imagined, re-thought, disassembled, deconstructed. Nadine soaks the pages of her dissertation as the data/dada events and bodies, these emerging and liminal texts, are in motion, colliding with new liminal entanglements. As such, I contend that transpedagogical space needs to be created for art/re-search that attends to the liminal positionality of diffractions and difference – for re-searchers to re-consider how they process data/dada; what they include; how they let go; what they account for. For Nadine, this repatterning was moved with the intertextual emergence of a unique diffractive approach, one that acknowledged unique art/re-search processes as ever-unfolding. Through this transdisciplinary and emerging art/re-search and the *transpedagogical data/dada assemblages* that continue to emanate, I contend that these spaces need to be facilitated further, that these entanglements spill outwards in all of their messy incongruencies and unlearning processes. *This is not a story to pass on* inspires further transpedagogical data/dada assemblages as new inquiries emerge. Which texts will be unlearned in these ongoing processes? What other troubling primary sources will be interrupted and remixed? What will new liminal positionalities encounter?

Data/Dada interlude

Eyes on hands
Hearts, her Cree Grandmother's words
Warriors, waiting
Through the numbers, (un)knowns
(g)hosts through paint
(un)seen, that stolen land,
From pieces, bark from beams, light
(re)storying that diffractive opening
Whales' cries, waves
The sink ships, that past
This discomfort; these liminal spaces
dis/embodied,
With each affective turn
Against my line of sight, felt.
Against spray bottle

Leaning on screens
The video, conference calls
Artworks projected, doubted, re-cast
I am left with these marks
Intuitive tracings
Of/with data/dada, diffractions and differences
I cannot speak for you
Dada means nothing
Data/dada means everything
From the margins, inattentive colours,
Shapes, layers, (un)noticed
From contradictions, human errors,
Factory errors, dynamic gusts, speckles,
Growing like those dandelions,
We are not weeds,
Multi - Species, steady, still, silhouettes,
Listening: when will renewal emerge?
Recovering revival while re-emerging, still:

Border crossers
Cetus - Glitch
Arrays Snarls
This is not a story to pass on
Stolen land
Home,
Again

Stolen land

My collaborator Irene Jansen, a union-based art/re-searcher, whose digital storytelling aimed to educate settlers about colonialism was an experiment as she prepared to facilitate the digital story-telling process for others. Through her work, she focuses on how the work can spark different conversations and entanglements through art/re-search. She "finds the conversations

difficult at time, but [she] learns from each one" (Irene Jansen, personal communication, 2019). As each conversation is different, with different liminal positionalities being taken into account, I think about the diffractive multiplicity of art/re-search (t)here; the multiplicity of conversations that they can inspire within different fields. Each liminal positionality reveals different diffractions and data/dada. For Irene, this conversation was an important one to have with her family and community. Through digital storytelling, Irene works through a transpedagogical process that creates new diffractive patterns then, there, here.

Stolen Land data/dada assemblages (re-arranged and re-performed again), Irene Jansen, 2020

The transpedagogies that unfold from the emerging assemblages of *Stolen Land* make space for data/dada events and bodies to be moved by diffractive differences (Barad, 2007). Multiple diffractive processes emerge when we engage with the data/dada assemblages

of those who have shared before us. Sparked by Art/Re-search (T)here, this is a relational process that takes into account unfolding liminal positionalities.

Irene spoke about being inspired by the work of our co-conspirator Gladys Rowe (2020) who has made films about home and the land in the past. Irene was called to engage with this unfolding process of inquiry. The generative collaborations sparked further entanglements through art/re-search (t)here. In the words of Gladys (2020), "re-search projects, questions, methods, and meaning-making are relational, iterative, and lived deeply within our hearts and spirits. We feel called to re-search for various reasons – community responsibilities, personal transformations, and broader contributions to processes of decolonization and resurgence" (Rowe, 2020, p. 47). Irene encountered the emerging data/dada of dispossession and aimed to create social change, as an ally, via this invitation and exchange (Irene Jansen, personal communication, 2019).

Stolen Land provokes me to think about how Irene's art/re-search process can inspire other relational entanglements with co-conspirators. As others take up digital story-telling data/dada assemblages of their own, they will arrive with their own archive, their own memories, plant life, brickwork, smells: These are the diffractive swells, surges of sensations, and influxes of Art/Re-search (T)here. The differences that move freely make space for other differences. They connect across distinguished resonances - these disparate interconnected distinctions expand through emerging fields, because "difference matters. Continually. And furthermore, the continual, is never the same" (Bayley, 2018, p. 47).

Similarly*,* as re-performed and re-imagined through *Transpedagogical Data/Dada Assemblages,* new entanglements and data/dada bodies will emerge as new liminal positionalities are encountered - Through these processes, I think about how "new materialist thinking opens novel, multiple and heterogeneous knowledge pathways (Taylor, 2019, p. 18); how these generative transpedagogies can be of assistance for co-conspirators who are searching for processes that honour relational unfolding encounters.

Tuck and Yang (2012) warn us that decolonization "is not a metaphor for other things we want to do to improve our societies and schools", but I consider the possibility that *Stolen Land data/dada assemblages*, and the transpedagogies that emanate, provoke relational sparks of immanence and transformations that have impact in the world. via *Stolen Land*, I re-perform a desire to re-envision the past with new relational encounters. I consider Dwayne Donald (2009)

who considers John Willinsky (1998) as he writes about how "institutions operate according to epistemological assumptions and presuposed positions derived from the colonial project of dividing the world according to racial and cultural categories, which serve to naturalize assumed divides and thus contribute to their social and institutional perpetuation" (p. 4). With different co-conspirators, the project emerges into transdisciplinary art/re-search through multiple transpedagogies that acknowledges interwoven threads rather than distinct data/dada bodies working together – separately; embracing 'the divergence, the distances, the oppositions, the differences, the relations'' (Foucault, 1994, p. 676). Transpedagogical data/dada assemblages "facilitate a textual encounter of diverse perspectives that creates a provocative interpretive engagement. The creation of texts and stories that emphasize human connectivity can complexify understandings of the significance of living together that traverse perceived frontiers of difference" (Donald, 2009, p. 8).

Elizabeth Grosz (1994) writes about difference, a need for improvisation, and pedagogies that support multiplicity. (T)here, difference is also diffracted outward whereby "each bit of matter, each moment of time, each position in space is a multiplicity, a superposition/entanglement of (seemingly) disparate parts. Not a blending of separate parts or a blurring of boundaries, but in the thick web of its specificities, what is at issue is its unique material historialities and how they come to matter. Elsewhere, within here" (Barad, 2015, p. 176). These entangled differences can create change as "this is the deep significance of diffraction pattern. Diffraction is a material practice for making a difference, for topologically reconfiguring connections" (Barad, 2007, p. 381).

I think about how Art/Re-search (T)here, unfolds outwards - the emerging transpedagogical data/dada assemblages allow me to re-search the possibilities in the expanding processes. The unfoldings inspired by the work of my co-conspirators allow me to think about how these diffractions allow "waves to rush through an opening in a break" (Barad, 2014, p. 168). I work through the art installation, this art/research (t)here, and transpedagogical assemblages that re-emerged through assemblages that ripples into multiple diffractions and hence, differences. Through Art/Re-search (T)here, I learn that "diffraction attends to the relational nature of difference" (Barad, 2007, p. 72). These interwoven data/dada assemblages, these webs of distinction – these emerging entanglements via *Stolen Land*, re-performed through the diffracted differences, spark new possibilities and relationalities from (t)here.

Data/Dada Interlude

Data/dada knots, uncoiled,
not
A difference of opinion
Contrasting lessons
These machines, soft whispers
Of stained notes,
grandmother's treasure
Give the land back
Besides: other senses
Other exceptions, boxes
Other unseen silences, feasts
Catapulting
no-where
(t)here, (un)seen form,
shared.
No discrimination,
please.
Vast
Disparate light boxes
Pluralized grasses, wind-swept
Changing datum, dada:

Border crossers
Cetus - Glitch
Arrays Snarls
This is not a story to pass on
Stolen land
Home,
Again

Home

Home Data/Dada assemblage, Gladys Rowe, 2020

I think about my collaborator Gladys Rowe, whose diffractive processes reside between social work, film studies, and Indigenous Studies through art/re-search as she considers the meaning of home. (T)here, she writes: "I have always searched for 'home' and have felt connected to many places that for me, embodied the meaning of home. I came to realize, I am not sure precisely when, home has always been connected to people. The physical location of people, the memories of people, the traces of people once there, and the embodiment of a feeling about people in my life. This definition of home has made sense for me and also meant that there were many spaces that I referred to as home" (Gladys Rowe, personal communication, 2019). Gladys carries her experiences and memories with her as she traverses different spaces. Like Gladys, I consider the interconnections and emerging qualities of each liminal positionality,

searching for home as a work in progress (Chambers, 1994) via emerging transpedagogical data/dada assemblages.

Transpedagogical data/dada assemblages, (Installation view & close-up), 2020

Gladys writes that her Art/Re-search "has been a journey of strength, personal reclamation, and growing roots that cross the continent" (Gladys Rowe, personal communication, 2019). (T)here, I think about how these processes can inspire further engagements through transpedagogical data/dada assemblages. Like Morawski and Palulis (2009), I look towards the "remnants of experiences, encouragements, inspirations, diffractions, and reactions we have pieced together" (p. 9). These individual and collective re-imagined and re-assembled emerging diffractive methods, exhibits, art installations, amd transpedagogies resonate with how "diffraction has to do with the way waves combine when they overlap and the

apparent bending and spreading out of waves" (Barad, 2007, p. 28). Home is a changing landscape of growing rhizomatic roots. We resonate and move outwards differently in these diffractive landscapes.

Home allows me to re-imagine the transpedagogical possibilities of Art/Re-search (T)here - with and in different fields; this "is about difference without opposition, differences that are expanded rather than policed or repressed or judged" (Lather, 2007, p. 177). These transpedagogical processes make space for differences to move with the emerging assemblages, for what is 'outside' - to become intertwined into what is 'inside' (Ibid). (T)here, I re-perform and re-imagine re-search data/dada bodies and transpedagogogical assemblages - moving between fields and liminal positionalities – not knowing the destination, these messy emerging texts are "no longer inhabited by a stable subject" (Low & Palulis, 2006, p. 5). My co-conspirators, re-imagine home through liminal positionalities that are dynamic and transformable. Through Art/Re-search (T)here, "there is no moving beyond, no leaving the 'old' behind. (T)here, there is no absolute boundary between here-now and there-then. There is nothing that is new; there is nothing that is not new" (Barad, 2014, p. 168).

(In)conclusions

While I acknowledge the entanglement of subject/object encounters, I am also aware of the impossibility of offering the entirety of our pedagogical experiences of/through Art/Re-search (T)here. The emerging assemblages cannot be experienced fully in this text. Matter/meaning (ontological diffractions) is emergent and intra-actions matter (epistemological resonance). However, I acknowledge that the ongoing assemblages of the individual and collective work and the conversations are (un)inhabited (t)here, simultaneously here. Importantly, through the ongoing re-creations of art re-search, I become familiar with unfamiliarity, "marking differences from within and as a part of an entangled state" (Barad, 2007, p. 89).

Art/Re-Search (T)here is a project that affords me the space to re-consider and re-imagine pedagogy, and I come to work through multiple transpedagogical data/dada assemblages while I think about re-searchers and co-conspirators whom traverse transdisciplinary fields through art, finding home, anew, again and again. Through Art/Re-search (T)here that emerges as transpedagogical, "such works create their own autonomous environment, mostly outside of any academic or institutional framework" (Helguera, 2011, p. 77). This article re-performs a call to

action for transpedagogical spaces in and outside of academic settings: I contend that important transpedagogical work can be done as fields expand and blur.

Artists/re-searchers can be border crossers in Art/Re-search (T)here - embracing diffractions of difference. They can disrupt data/dada bodies; bring attention to shifting unknowns and traumas; unlearn texts through new entangled textures; create spaces that immerse us in experiences - into which new diffractive space and pedagogy is reimagined. Art/Re-search (T)here can facilitate re-storying and conversations about emerging understandings and experiences of stolen land. Find home, anew, from – between — across the land. These processes are indicative of entanglements of un/knowing which may dissolve, resonate - (t)here, never-ending lines of questioning, entanglements, cut-outs, new arrangements and reverberations.

Transpedagogical Data/Dada Assemblages emerge from Art/Re-search (T)here. This re-performed art installation, and the data/dada interludes throughout, allow me to consider the importance of liminal positionalities to unfolding data/dada bodies, diffraction and difference. Feminist new materialist theories are woven throughout this article, cracks and openings that let the multiplicities and varying points in. The experiences that were shared in the past leak outwards, inspiring new entanglements; colliding with new matter and meaning in dynamic transdisciplinary ways as "the physical phenomenon of diffraction manifests the extraordinary liveliness of the world " (Barad, 2007, p. 91). This liveliness, these events, emerge with re-searchers who want to consider their fields through the arts, anew. I contend that more spaces needs to be created for art/re-search in transdisciplinary educational environments. Through transpedagogies that emerge from Art/Re-search (T)here, we can create and respond to data/dada differently; from what was there, what is here, what is yet to come.

Transpedagogical data/dada assemblages, (Installation view), 2020

Data/Dada Interlude

Write a poem home
To political science 101
Of texts, hands, hearts,
It can all be your graduate course
The numbers means nothing to me
Cut-outs,
They are not muses
not something to behold, consume
The lines catch my eyes, shared,
Curation was not
the star
Feathers fleeting, not fixed
My vision
Confronting statistics, data
Drenched, happenstance,
Movements, whys, whats,
Membranes of milkweed,
Specters of root systems, growing
Unexpected turn
Unpredictable stems
puzzles undone,
Painted on, through
re-collected bloodstains,
held again, lost, in the ether of puddles:
Memories of people
Roots across differences
The ripples, cries the gymnastics team
our hearts.
The television blaring;
The de-centralized fires
These embodied abstractions, miles away

In my childhood(s)

Yours, beyond language

These cosmic glitchy forms

The end, another beginning

I don't know better -

These conditions, connections, opening:

Border crossers

Cetus - Glitch

Arrays Snarls

This is not a story to pass on

Stolen land

Home,

Again

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[In]conclusions: for future consideration

Ph.D. Education
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Art/Re-search (T)here inhabits new transdisciplinary understandings of art, research and pedagogy as it is re-presented and re-performed throughout this thesis. A review of the literature finds that arts-based methods are often used by researchers outside of the arts, but that they are used to collect data from research participants. Researchers are far less likely to engage with art-making themselves, but Art/Re-search (T)here demonstrates that there are emergent and generative possibilities when art-making is entangled throughout the entire re-search and learning process by researchers in institutional spaces 'outside the arts'. Fields are diffractive and new understandings unfold through art-making there/here.

Art/Re-search (T)here is relational. Throughout this project, co-conspirators engage in collaborative inquiry in a multiplicity of ways. Co-conspirators co-create space and remain open to emergent inquiries whereby questions shift and change - new entanglements arise. As I shared in my first article, sometimes, this relational process unfolds through métissage. Moreover, this process emerges through interwoven assemblages of material/meaning that work through the tensions of language and art. In each interwoven work, stories are told differently via a posthuman material-discursive turn that lingers with the (in)tensions and processes of emergent methods. These relational processes of re-storying and art-making remain attuned to a process of working *with others*.

Art/Re-search (T)here happens by getting lost. Art/Re-search engages with process in a relational way as it embraces loss and failure; it looks towards presence/absence of the material/meaning and it works with/in positionalities of dynamic emergence. Unknowingness is entangled with openness. Unknowingness makes space for what is to come through trans-formations, whereby some-thing lost is getting (t)here.

Art/Re-search (T)here is ethico-onto-epistem-ological as it facilitates getting lost with ongoing relational encounters. This calls into question the dualisms that I questioned throughout the project. My initial questions encompassed so many theoretical spaces, but working through knowing/being in Art/Re-search (T)here generated new entangled understandings.

Art/Re-search (T)here is a feminist, new materialist and posthuman process that becomes ethical through (in)tensions of experimental and relational modes of art-making that unravels, blurs and opens strict and confining understandings of object/subject, epistemology/ontology, researcher/researched... Art/Re-search (T)here develops an ethics of care that disrupts these hierarchies.

Art/Re-search (T)here facilitates transpedagogical data/dada encounters that are emergent with diffractive difference. Through transdisciplinary transpedagogies, between here now - there then. Art/re-search and the transpedagogies that emerge from those entangled processes create space for the difference and multiplicity to connect and expand across fields. This opens data/dada events to orbiting rhizomatic messy spaces of sweeping body language. Encounters with the objects without documentation means that it is extended, then, into the ether of knowledge, a passing sensuality. Shifting to a diffractive culture that takes into account the way we represent objects, people and experiences allows for an acknowledgement of what we exclude in the process. Working through and with the apparatus allows for thought about how experiences, objects and people are encountered and entangled in a series of performative and virtual material-discursive flows that may or may not then be shared in ongoing conversations. This liveliness, these events, this Art/Re-search (T)here, emerges with fields in/ outside of academia and the arts. These transformative experiences inspire me to put out a call to action for universities and other 'levels' of education to invite different modes of art, research and pedagogy.

Data/Dada Interlude

I/We, I, re-main, re-turn
The main-frame,
(un)framed,
(un)learned

Listen, there/here –
Can I include it all?
Can I let go?
The soundwaves, bells.
Changing with each –
Silent cries.

It was affected
Through the ages/(t)here
There

Are no standstills
Can pedagogy keep us?
Through trans-formations
In trans-it?

The whales' cries – through
Becoming, serenading
Moments of embrace
Wolves giving in –
A loyal ferocity
Glued the images, apart ~~~
Cannot tear us
What is in the pluralizing process?

There are no words
In these failures
And collective mis/understandings
New shoots appear.

A stem comes to know one's self
With each impact
There are stories,
Sensed smoothly
In space, made (in)visible
Through knowing/being
Marks, making
Relinquishing
Harnessing
Power in the embedded afterlife
Through the fields.

For future consideration

Now that the project has come to its (in)conclusion, I look forward to continuing to work with/in these spaces. Many diffractive lines of inquiry emerged. I would like to continue to facilitate and co-create art/re-search Spaces with/in different fields. I would love to work with people from fields not represented and entangled in this thesis. I would love to work with a biologist, a medical scientist, an engineer, a zoologist, a clown. I would like to work with any re-searcher interested in making art to move through their research field.

I would also like to facilitate Art/Re-search (T)here in my teaching practice. I am currently working as a teacher full-time where I strive to make space for my students' learning differences through art-making and re-search processes, but I would love to have the opportunity to have more time to think-make-do (t)here. I am also a community artist and organizer at my art co-operative, where I do programming and facilitate a Youth Council. I prioritize and co-create space for the community, to embrace emergent and place-based practices. I try my best to employ responsive methods through experimental consultations and relational strategies as projects are decided upon as a collective. I would like to work through Art/Re-search (T)here with students and youth in these spaces.

I would also like to continue to pursue my own Art/Re-search (T)here. I have engaged in my own art-making throughout this entire art/re-search and it has been a generative source of knowing/being. As shown throughout this thesis and in my Appendix below through a visual essay of my emergent data/dadaist process, I work to trouble binary understandings of art/research, material/meaning, nature/culture, virtual/real, art/language, ontology/epistemology, data/dada and here/there.

I would also like to follow threads that I could not fully work through in this thesis. Many of these spaces are still un/known. Some of these spaces are still in process. Some of these are inquiries that call for more space and time to think-make-do. For example, my co-conspirators and I spent some time thinking and talking about contemporary artworks throughout the project. This generated conversations about the (in)tensions of troubling mis/understandings, the act of witnessing and difficult material/meaning in art.

Witnessing and mis/representations in art

My co-conspirators and I spent some time looking and talking about art at the beginning of the project and throughout. Violence was witnessed while thinking-making-doing about and

with art. Inheritance was questioned – thinking about how to honour pasts through art – here/there. The land was looked towards. There have been natural devastations; ones that threaten wildlife, ecosystems, and the earth that is shared. I considered the texts and my role as a co-conspirator. I thought about strategic silences, omissions, self-muting. In each of these instances, I considered how the endurance of witnessing can and should be represented in the process/product that is shared.

During the project, we considered how Dana Shutz represented the death of Emmett Till as we spoke about the problematic nature of representing others in our work. In 2016, Dana Shutz, a white New York based visual artist, painted "Open Casket". The painting was shown at the Whitney Biennial in 2017 and received criticism for having depicted the 14 year old Black boy who was lynched and murdered by white men in Mississippi in 1955. Painted in abstract and representational manners simultaneously, the work depicted the boy in an open casket with emotional brush strokes. Till's mother insisted that they have an open casket in order to demonstrate the racist violence and reality that led to her son's murder. Shutz maintained that it was the empathy she felt towards the mother that drove her work: "I don't know what it is like to be black in America but I do know what it is like to be a mother. Emmett was Mamie Till's only son. The thought of anything happening to your child is beyond comprehension. Their pain is your pain. My engagement with this image was through empathy with his mother. [. . .] Art can be a space for empathy, a vehicle for connection. I don't believe that people can ever really know what it is like to be someone else (I will never know the fear that black parents may have) but neither are we all completely unknowable" (Schutz as cited in Kennedy, 2017).

The empathy that Shutz felt, however, was not always present in the reading of her work. Black artist Parker Bright, for example, protested by standing next to the work wearing a shirt that read: "Black Death Spectacle" (Kennedy, 2017). She demanded that the painting be removed and destroyed. She declared that it was not Shutz' story to tell. This caution resonates with much of what emerged from Art/Re-search (T)here where co-conspirators worked through how to tell stories differently via art.

As I continue to work through the (in)tensions of mis/representing others, I would like to continue to think-make-do with contemporary artworks that inhabit these difficult spaces. How are the experiences of others mis/represented in contemporary art? How does the contemporary art ecosystem work this? As I continue to endeavour to co-create connections between research

fields and contemporary art, I would like to work through and share these spaces through Art/Re-search (T)here further.

Liminal glitch in virtual space

Co-conspirator Adam Clare, a game design professor at Sheridan College, offered to create further connectivity, interaction, immersion and liminal glitch of getting lost by adding a virtual gaming element to the collective works. While it is not up and running, Adam started to experiment with an interactive website that would showcase everyone's work. Physical and virtual encounters are re-imagined by being able to 'choose your own adventure', whereby visitors in the physical and virtual space are given cards containing quotes and codes to be paired with aspects of the assemblage. These directives create points of focus and dispersal; website attendees can work through some of the work that was created in Art/Re-search (T)here in a rhizomatic manner - without a clear beginning, middle and end. This (un)ending process allows the work to be viewed, "not just as a relational space, but as an intra-active and entangled flow of spacetimemattering" (Bayley, 2018). (T)here, I continue to think about how the diffractive "apparatuses are material (re)configurings or discursive practices that produce (and are a part of) material phenomena in their becoming" (Barad, 2007, p. 184) - in their changing patterns. (T)here, and through ongoing art/re-search, I would like to re-perform multiple virtual material-discursive entanglements, yet to come.

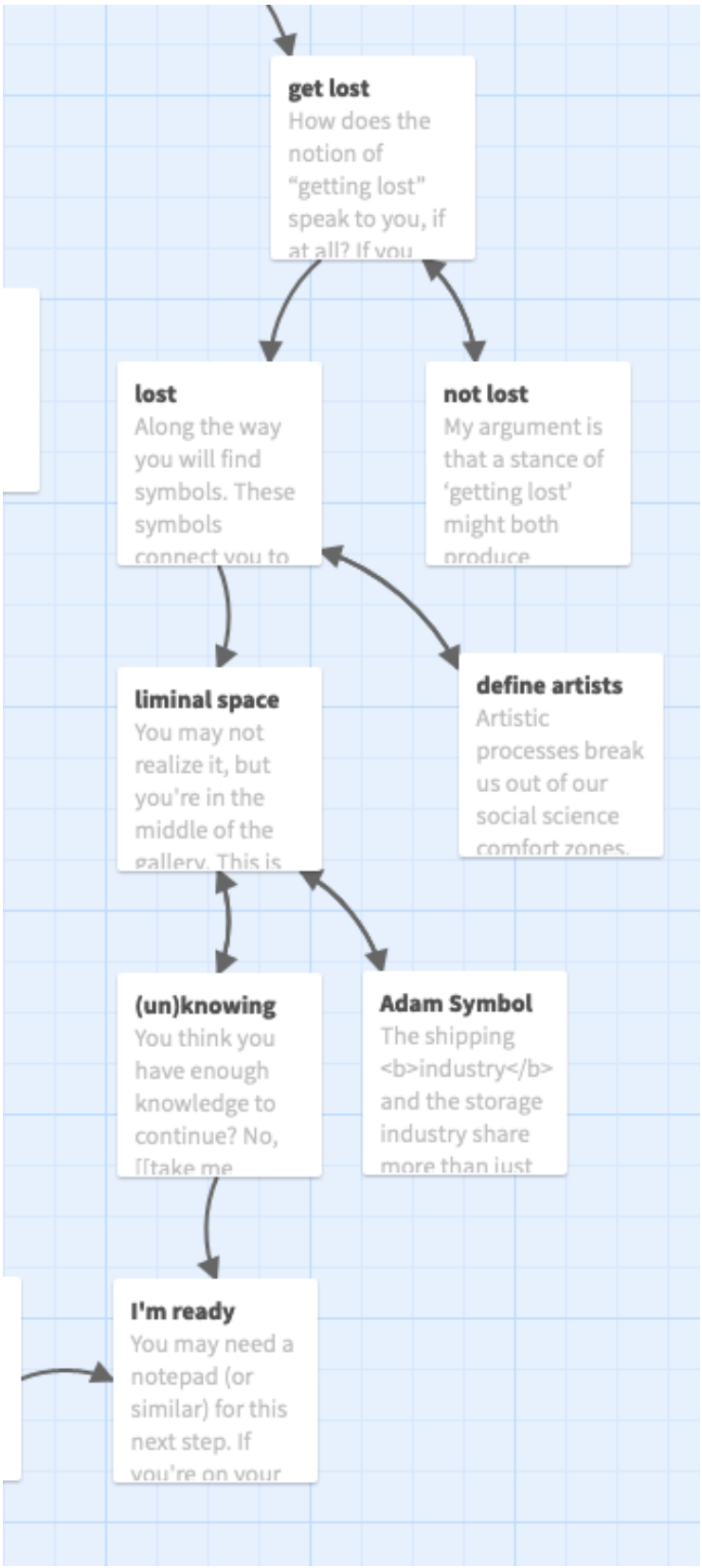
The front page of the website reads:

> *Most art galleries are like schools: they tell you something that they think you should know.*
>
> *There are other ways of knowing.*
>
> *This gallery is different.*

The second page reads:

> *In this space exists works by a group exploring concepts in their field. What does that mean? Don't worry about it.*
>
> *The first step is to get lost.*
>
> *You can see it here in it's very rough, not even a first draft, form:*

http://www.realityisagame.com/Temp/Twine/Re-searching%20(T)here.html



Liminal glitch, brainstorm process, Adam Clare, 2020

Epilogue of Art/Re-search (T)here: data/dada abstraction and getting lost

"Virtual possibilities are not what is absent relative to the real's presence. They are not the roads not taken or some yet unrealized potential future, the other to actual lived reality. The virtual is a superposition of im/possibilities, energetic throbs of the nothingness, material forces of creativity and generativity. Virtual possibilities are material explorations that are integral to what matter is. Matter is not the given, the unchangeable, the bare facts of nature. It is not inanimate, lifeless, eternal. Matter is an imaginative material exploration of non/being, creatively regenerative, an ongoing trans*/formation" (Barad, 2015, p. 411).

Virtual Data/dada I, Genevieve Cloutier, 2020

I am including a data/dadaist visual essay, because it allows me to work through my experiences as an art/re-searcher responsible for writing about the experiences of my co-conspirators in Art/Re-search (T)here, a SSHRC-funded transdisciplinary project that re-imagines art/re-search through multiple virtual-discursive-material entanglements (Barad, 2007). I have been embodying art/re-search through (post)human processes (Barad, 2007, 2010, 2011), non-representational theory (Dewsbury, 2009). I have been getting lost (Lather, 2007) through the data/dada (Morawski & Palulis, 2009) via dadaist art-making processes (Kuenzli, 2015; Richter, 2010) along the way. (T)here, after engaging with the ethical spaces of working with the material of my co-conspirators, this visual essay is un-focused on resisting analysis and a loss of self through digital collaged abstraction, dadaist poetry and performativity (Nealon, 2021). At the same time, through my affected memories, the data/dada available to me, I consider a "radical undoing of "self," or individualism" (Barad, 2007, p. 411) through resistances of analysis of Art/Re-search (T)here. I ask: How can the loss of self occur through abstraction and dadaist performativity? What do I learn about art/re-search through abstraction and dadaist processes? How does the impossibility of representation open me up to new ways of knowing and coming to know?

(T)here, I create a series of digital data/dada drawings and self-publish a book that comes into conversation with fleeting un/knowable moments un/accounted for: Data/dada readings, a performance that occurs at my art studio, an abandoned schoolhouse, turned artist co-operative. I acknowledge the abstraction and the impossibility of representation in this overarching non/human post/human experience. I make marks and work through my own way of knowing: divergent, embodied, shifting, amalgamated and dispersed. Through Art/Re-search (T)here, a data/dada process of multiplicity, I think about how to ghost the binary - to "fight to maintain our abstract bodies" (Russell, 2020, p. 66). (T)here, "against positivist dreams of authentic, undistorted knowing on the part of the sovereign knower, such practices recommend analytic deferral and open up the unthinkable" (Lather, 2007, p. 176). Again, (t)here, I will not be suffocated by analysis (Cloutier, 2014).

Tristan Tzara, one of the founders of dadaism, also contests analysis and interpretation through his art and writing as he writes:

> Sensibility is not constructed on the basis of a word; all constructions converge on perfection which is boring, the stagnant idea of a gilded swamp, a relative human product. A work of art should not be beauty in itself, for beauty is dead; it should

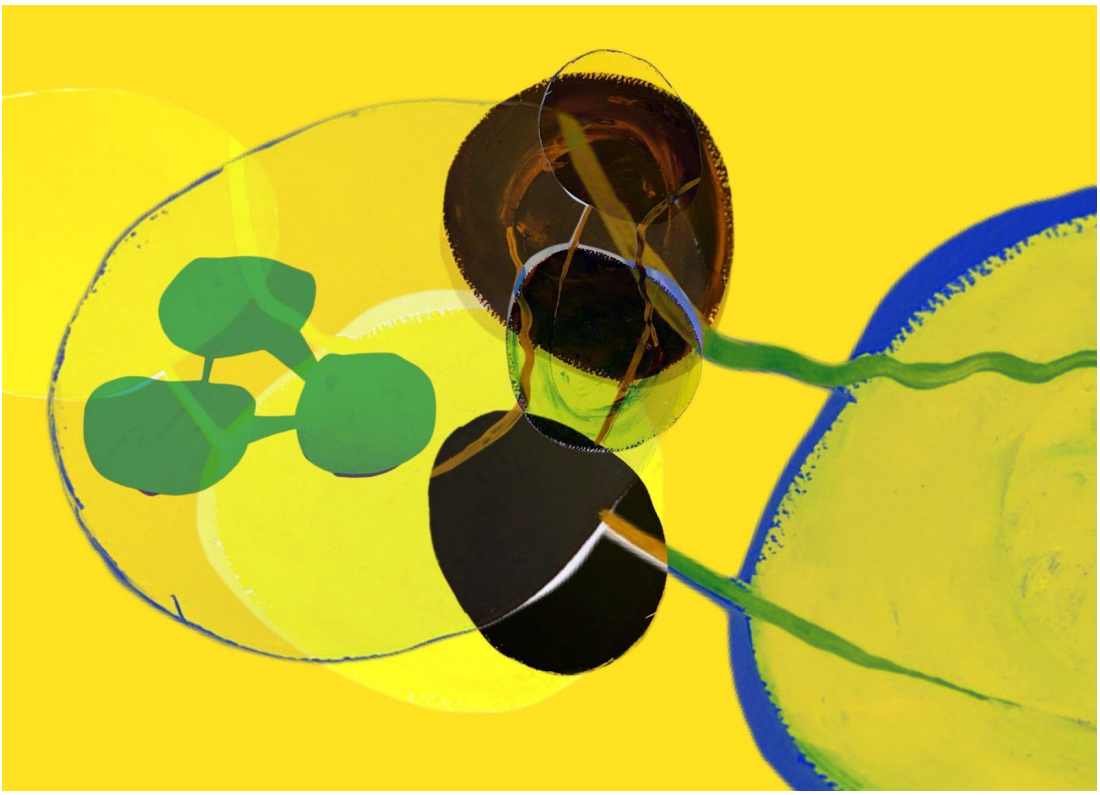
> be neither gay nor sad, neither light nor dark to rejoice or torture the individual by serving him the cakes of sacred aureoles or the sweets of a vaulted race through the atmospheres. A work of art is never beautiful by decree, objectively and for all. Hence criticism is useless, it exists only subjectively, for each man separately, without the slightest character of universality. Does anyone think he has found a psychic base common to all mankind? (Tzara, Picabia, & Wright, 2018, p. 2)

Through abstractions and performative data/dada readings of Art/Re-search (T)here, I reconsider how dada presents us with unraveling questions about art, re-search and knowing. I look towards Astrid Von Asten (2012) who writes about abstraction and dadaism, and about how "with geometric abstraction, organic abstraction corresponds here to the general trends at the beginning of the twentieth century, detaching itself from depictive, narrative contents and concentrating on pure abstract form" (Von Asten, 2012, p. 82). (T)here, what new contours are present and absent in art/re-search acknowledges the data/dada? These changeable cells, non-reducible, change again. I contend that data/dada has still not received sufficient attention in new materialist accounts of art/re-search (Rousell, 2018, p. 207) as I endeavour to get lost in the abstract musings of my un/knowings.

Data/dada reading, performance view, 2020

(T)here, in transition with new materialist transitions of data/dada bodies and emerging questions, "a performative account makes an abrupt break from representationalism that requires a rethinking of the nature of a host of fundamental notions such as being, identity, matter, discourse, causality, dynamics, and agency, to name a few" (Barad, 2007, p. 49). With data/dada in motion, "performance illustrates that it can approximate reality but not represent it completely. In this sense, performance highlights the incompleteness of representation" (Swaminathan & Mulvihill, 2020, p. 39). I see an expansion of performative practices - shifting towards non-representational theory and affect-based understandings (Dewsbury, 2009) of dadaist disarray through abstractions that emerge while causing breaks and shifts in inquiry; getting lost again. What was left behind? What was the point of un/focus? How did the processes lose us? What was lost? My face is covered by a book of data/dada abstractions as I read with and from the lost data/dada:

> I sit. I look, think, make marks, swirl, stop, create jagged edges, or soft ones, falling off the page. I draw. I paint. I re-think and re-search. I make a book of these abstractions. And as I read these abstractions again, I experiment with how the inconsistent (un)knowings interact with the marks sprawled against tidy floors, material and planning, outliers resisting interpretation - this suffocating analysis. Witnesses to the data (un)founded on stories untold - the text, disappearing. These shared speech bubbles, transforming with time, like absence and excess. Words failing us, but contributing to the resistance. Can different spaces, between, create peace? The express post drives past others with questions, too. A letter for tomorrow. This social red mark, bubbling between our stumbling accidents. Packaging shredded, envelopes cut-apart and given back as an offering of shapes, colour and disparate connection - new questions and entanglements die and are continuously re-formed.



Virtual Data/dada II, Genevieve Cloutier, 2020

Virtual Data/dada reading, performance view, 2020

Institutional disarray, an avenue into dadaism and getting lost: risk/taking. Whole on the ground, floating, touching onwards. The catapulting emergence of our time together, and that, this. Comprehensible and in flight, all at once. It was nothing. I was nothing. The poetry of it all was the loss and clarity of meaning. They cannot say, really. Nor can I. This is not born of a fatalistic course of action or inaction. It moves towards non-aligned autarky: beyond a utopic inception of our own duality, a cave of the shadows that keeps us grounded in our heroic or infamous pasts. This materialization exchanges hands and shouts: I want change! They were left behind again - don't forget. Forgotten notes - printed on foreheads - within these book pages.

Institutional disarray, an avenue into dadaism and getting lost: accidental emergent encounters. The frivolous analysis of oppressed texts, the falling, tumbling ideologies, opening up. The grounded ideas, then, with intention, lost and moving away- a denied hand building community, towards an affinity. No absolutism here.

Virtual Data/dada III, Genevieve Cloutier, 2020

There were survivors too, un-seen
Don't reflect the data, you cannot:
Through this decentralized fire, now
Burns, un-knowns
Futuristic multiplicities from the past:
With scientists immersed through artists on table tops–
Paintings measured, fraught diffractions –
Mark-making, through the waves, storms, stillness:
These abstract cosmic bodies,
Breaking the binaries –
Fire at the horizons.
"It had a mind of its own".
I want to unlearn these things too.
The guidelines, synthesizing texts.
How does the material speak?

Data/dada reading, performance view, 2020

What were they/was I reading, seeing, yearning for?
They/We/I
This varying material
I cannot know it all
3D modeling, for these inner cities
2D dreamscapes
Densification of soundwaves - ghosts.
the sacrifices from the past, trickling in
These containers,
Held, released dusty colours -
Paint brushes
At the National University headquarters.

Virtual Data/dada IV, Genevieve Cloutier, 2020

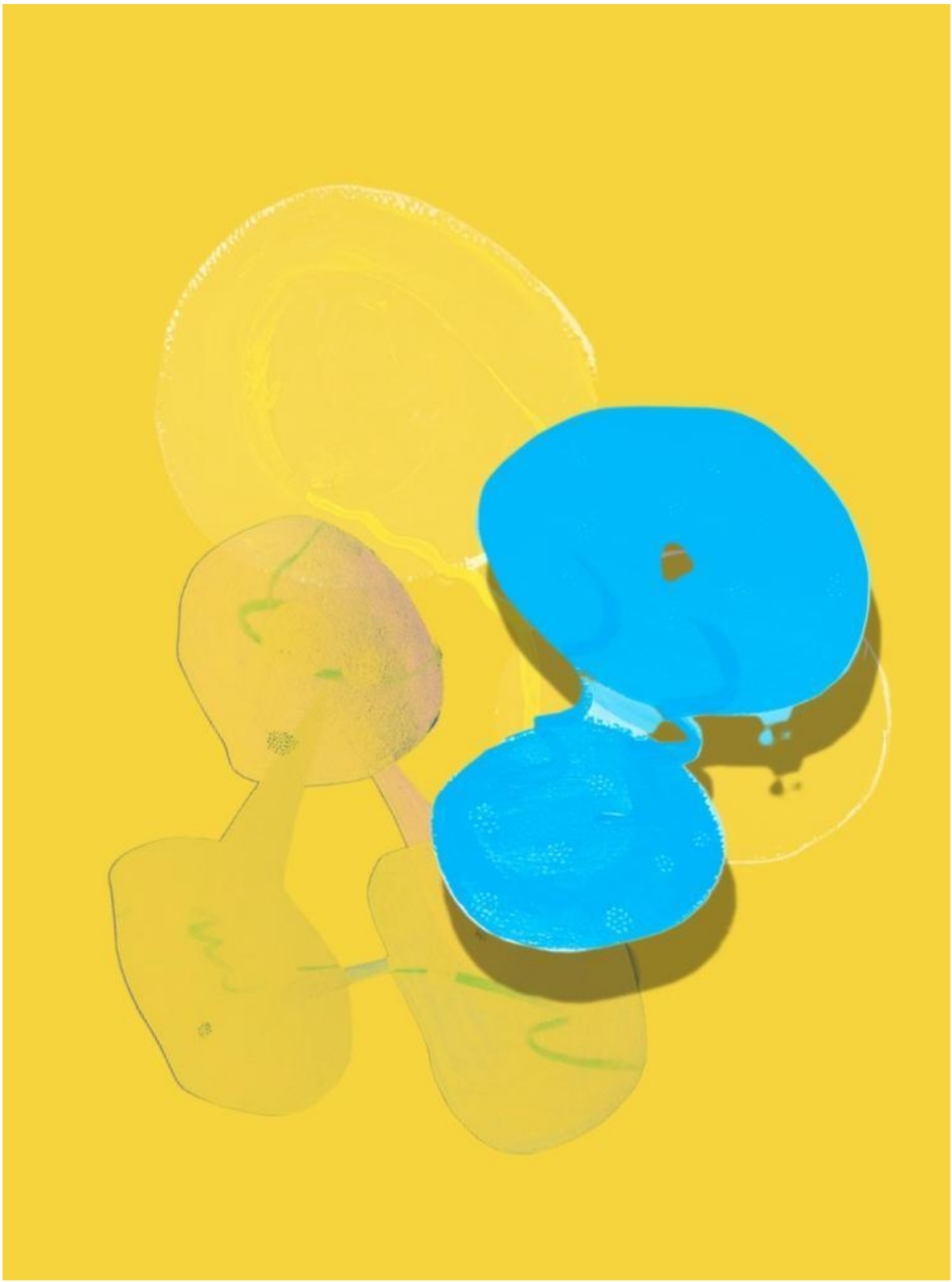
Venturesomeness. I was traversing the space to make sense of it with their words. Thinking one way or another, memories flashing into remembrance, memories withered by motion, relationality, idealism. I got lost amongst the epistemic and pedagogical violence, the underliers, grasping, the dynamic loss: the elements of art made to feel beyond the polymers, paper, marks. What is this thing? Traces of colourful suckers or circles non-existent once taken away. Textual resemblance or pure abstraction alluding to what cannot be said. Movements of collaboration, critical colours, salient shapes. I resisted the suffocation – I listened, waited, were awake, asleep, gone. There at the same time, waiting for a sign to disappear again: an egg cracking open with possibility.

Virtual Data/dada V, Genevieve Cloutier, 2020

Virtual Data/dada reading, performance view, 2020

Changed, looking back, there - here
Beam drippings, bean leaks
Art compost in purple soil
Curation soiling future marks
But that Comforting collage

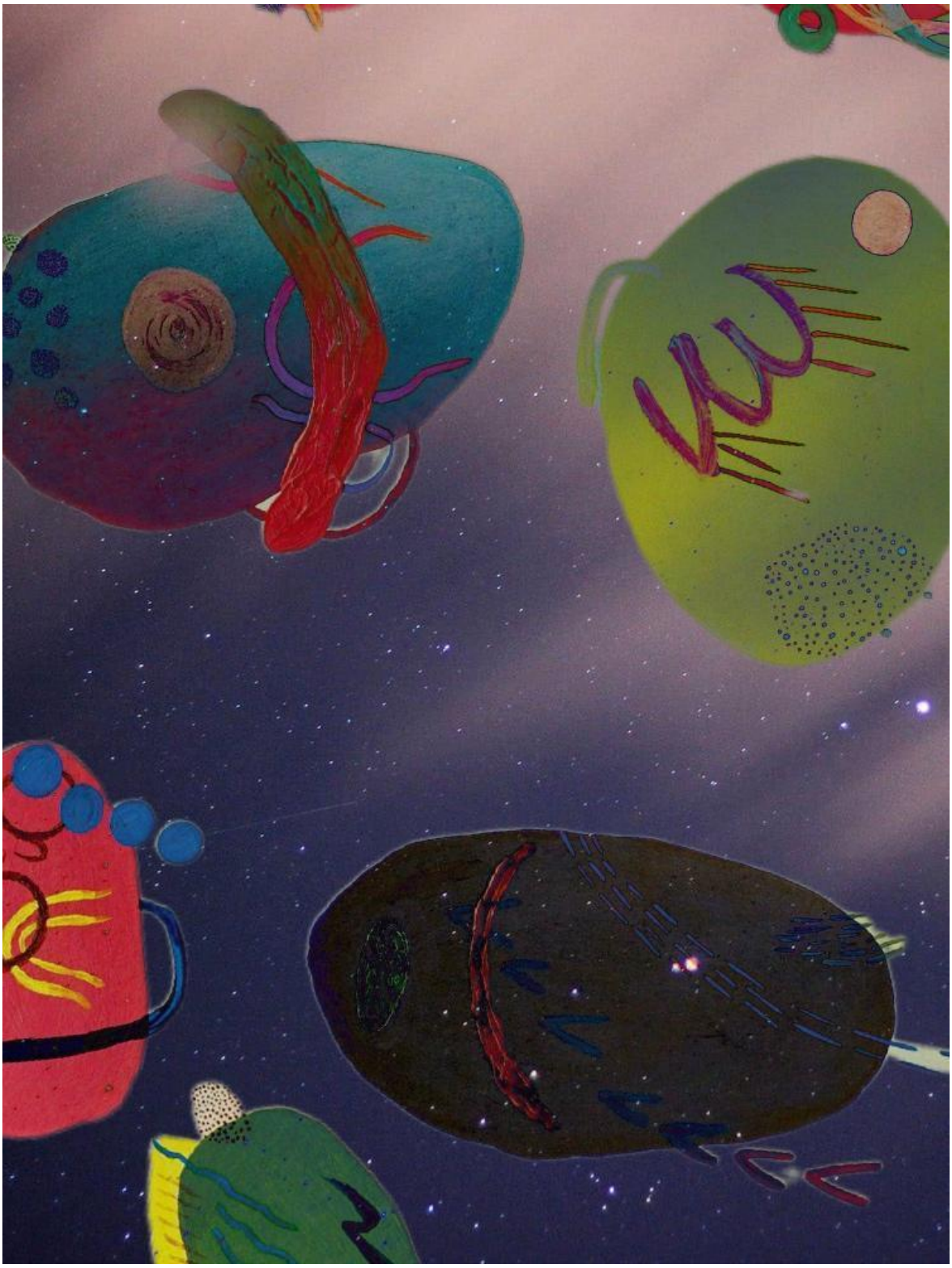
Hannah Arendt's face, on bicycle frames
Pulsating through these pages
Specters of mis/representations
Everyday loss, getting lost
O Hugo Ball
O see sides
Wiggle room,
Do do, Da da



Virtual Data/dada VI, Genevieve Cloutier, 2020

Simplified, these forms: united, iterative and rhizomatic - their essences in fluid ovals, symbols of the metamorphosis and development of bodies of particular significance was attributed to the oval. From now on it stood for the navel or the egg, both symbols for the origin of life, for the beginning of the eternal cycle of birth and transience. a river seems to flow through the form, getting lost somewhere in the infinity beyond the picture's edge. It is striking that the objects depicted most often appear distorted, as if they were in a state of flux, ready to make the transition from one state to the next. Dada means nothing (Tzara, Picabia., & Wright, 2018). Data/dada means everything. Eggs cracking with possibility, a/gain: lost with the voices and material/meaning of my co-conspirators.

Virtual Data/dada VII, Genevieve Cloutier, 2020



Virtual Data/dada VIII, Genevieve Cloutier, 2020

This is not an appendix: a relational ApPENdix of emerging questions, conversations and métissage

How can conversations and collaborations be woven into emergent art re-search and how can our inquiries be shared through conversations and emergent modes of inclusion? Can everything be included in relational Art/Re-search (T)here? How many of the conversations can be integrated into the mobilization of a project? What is included and excluded in re-search at large? How can questions and ongoing conversation be included? What should go in an appendix, if anything? How can I 'pen' my thinking-making-doing in an appendix that becomes just as important as the thesis while underscoring the words of my co-conspirators?

I am ending this thesis with an experimental métissage (Hasebe-Ludt, Chambers & Leggo, 2009; Hasebe-Ludt & Jordan, 2011; Hasebe-Ludt & Leggo, 2018; Lionnet, 1989) of questionnaires, dialogues and a writing activity that my co-conspirators and I have experienced. This is more than an appendix as I work through the project and my thesis with my co-conspirators through a relational ApPENdix of emerging questions, dialogues and métissage.

While I was not able to write my doctoral thesis with all my co-conspirators, I acknowledge the (in)tensions of this process. I work through the impossibility of analyzing everyone's art/re-search in a multiplicity of ways. I include my co-conspirators artworks and project statements as they were submitted to me. My co-conspirators' individual artworks and our collaborative inquiry through mail art are presented and performed alongside my own emerging lines of questioning. Through ongoing conversations and thinking-making-doing, I work through and re-imagine the project's initial research questions through collaborative processes alongside and with/out my co-conspirators. I get lost (Lather, 2007) through emergent pedagogical assemblages (Ellsworth, 2005). I acknowledge data/dadaist threads. New questions continuously emerge as I linger with/out my co-conspirators. I be-longed with them. I be-long with them, still. (T)here, I weave a métissage of questionnaires, conversations and co-writing to underscore and end with the voices and material/meaning of my co-conspirators. Ending this thesis with a collaborative poem written by my co-conspirators and I after they have read a first draft of my thesis brings me a lot of joy. My learning process continues to emerge.

Art/Re-search (T)here is a SSHRC-funded project that was initially proposed to facilitate participatory arts-based research (Conrad & Sinner, 2015) for researchers 'outside' of the arts. The project includes re-searchers from different academic fields who identified a need for, and

absence of, arts-based research in their respective places, including English, Cultural Studies, Social Work, Indigenous Studies, Game Design, Labour Studies, and Education. As artists and re-searchers living in different parts of Canada, we encounter emergent modes of inquiry that engage and facilitate new ways of knowing and coming to know through art (Liamputtong & Rumbold, 2008). (T)here, I continue to question and re-imagine these processes moving forth.

Each co-conspirator was generous with their time throughout the project, and I could not expect them to co-write the entire thesis with me. However, their contributions to Art/Re-search (T)here have been interwoven throughout my work. I share an emergence of questions and conversations that have provided me with lessons and new ways of knowing/doing. I share some of these emerging dialogues in this experimental appendix as I continue to work through processes that resonate with the methodology of métissage. I look towards Françoise Lionnet (1989) who works through the ethical, feminist, and decentralized concept of métissage in her work. I re-imagine this methodology alongside relational Art/Re-search (T)here as I think about interwoven, emergent and diffractive (Barad, 2007) methods and methodologies.

Firstly, I share the final questionnaire that my co-conspirators filled out after our initial collaboration ended. Secondly, I share a presentation that 3 of my co-conspirators and I performed at the 6th Conference on Arts-Based & Artistic Research. Nadine, Lucia and Gladys were able to present with me at this conference and my initial research questions were worked through further. Lastly, I share a collaborative writing activity that my co-conspirators and I experienced after everyone read the completed first draft of my thesis.

Quite some time has passed since our emergent virtual material-discursive spaces and project ended in the fall of 2018 when I gave everyone a final questionnaire to fill out. The questionnaire allowed me to glean and diffract more information about how my initial research questions shifted, were moved, re-allocated, re-imagined – through different fields, provocations, approaches, textualities, and transformations. Collective and individual facilitations strategies make way for relationalities and techniques that are touched by inter-textualities and embodied expressions. Silences and testimonies are un/seen through brainstorms. Getting lost happens within the tensions of representations as virtual spaces catapult looking, feeling and embodying. Material/Meaning provokes reflections, diffractions, (in)tensions of Art/Re-search (T)here. I wanted to learn from the processes of my co-conspirators, as I asked:

Geneviève: Was Art and Research (T)here beneficial to your research practice?

Nadine: Somewhat. I had avoided the library for a while. I got in the habit of doing more research again and I am enjoying it.

Wendy: I was humbled, frustrated, and then liberated in my work in this collaboratory. I entered the project with a firm resolve NOT to resort to text to explain or rationalize my representations, but rather explore other modes (paint, collage, torn paper, photography). I am now presenting my work as provocations in response to calls for posters, as I feel that the 3D nature of may panels helps bring my work to life.

Adam: Yes. By engaging in Art and Research (T)here I've been able to explore aspects of my practice while receiving useful knowledge with the other participants. It has altered how I've approached assignments in the classes I teach. I'm now more open to exploratory processes (despite that it's harder to grade).

Irene: Very much so. I was introduced to new theory and methods that expand my research and art practices. I received mentoring and encouragement that increased my confidence in doing arts-engaged research and participatory media facilitation.

Gladys: The collaborative and community of practice experience that was created through this project contributed to my research practice. It allowed me to learn more about different artist's processes and to understand the various ways research and art intersect and influence one another. By checking in with the group there was a level of accountability that built relationships important to my growth as a researcher who is delving into art as an expression of my own research.

Lucia*:* The project came at a critical time in my research practice, when I was trying reframe the questions I was asking in my postdoctoral project. As a literature and cultural studies scholar, my focus has always been on the word and the text, but working visually allowed me to think through the limitations of textuality - or to expand how I am thinking about textuality in relation to my work on silence and testimony.

Geneviève: Did you receive enough support throughout the project? How did you feel about the self-directed nature of the project?

Nadine: Yes. Self-directed was fine.

Wendy: Absolutely! The work together on the FB sharing, as well as the Hang-outs really gave me space to air my questions, my frustrations, and my challenges as well as get a sense of "am I doing this 'right'". I did struggle with some of the arts-based language and structures because

they are different from the familiar in my discipline, but once I could create a "this means that" I could work between the fields more easily. I really enjoyed the collaborative mail art experience - the opportunity to be one among others was special.

Adam: Since this was my first time doing anything like this a little more structure would have been nice (and I do mean only a little more). As someone who likes to work on projects on my own when working on art it was a good format to allow me to do so while also engaging with the larger group. The sheer amount of learning I did thanks to the help of Genevieve and the other participants continues to influence my artistic and educational practice. The group shared their vast knowledge of artists, artistic styles (and techniques), existing works, and their experiences in the art world. All of this has informed my work and I continue to learn more from the trailheads I've been guided to.

Irene: I received a ton of support. Genevieve was always available to answer questions or brainstorm about the collaboratively project and my own independent project. I was happy with the process.

Gladys: I appreciated the self-directed nature of the project, it allowed the work to fit into the other aspects that I was engaging in. There were times that I felt I could have used more support, due to my lack of knowledge of the arts development process. I was provided with strong resources that connected with my topic area, but was not able to review as many as I would have liked. I think this experience really let me see the layout of possible research and arts work in the future - from beginning to end. Working in this way was new to me and so I felt unsure a lot of the time about whether I was doing it "right" but came to understand that this was important for my own development - being lost in the unknown spaces of creation and emergence.

Lucia: I felt very supported throughout the project, both by Genevieve and the group at large. While my work was self-directed, having weekly meetings and getting to talk about process was extremely helpful, and stopped me from getting bogged down too much by my own self-censorship. Working on a self-directed art project was interesting to compare to the kind of self-directed work I am doing in my postdoc, especially in terms of how I often struggle to find motivation and momentum. Working through a different medium allowed me to realize that it's not that I am not perfectly capable of being self-directed, but rather, that my self-direction is also related to how motivated I feel, how energized I am by the material.

Geneviève: What epistemologies (types of learning) and ontologies (kinds of being) were enacted as you engaged with arts-based research?

Nadine: Please refer to my writing accompanying the mail art.

Wendy: I am not an artist, nor do I consider myself to be - I still struggle with that label and instead view my work as multimodal - that is using a variety of modes to represent my ideas. That fall squarely within my own social-contructivist positionality (learning as constructed with others). I don't think I expected to change my way of knowing, but what did happen was a blurring of the discipline lines between art and semiotics and multiliteracies as representation.

Adam: I incorporated actual physical ways of knowing by exploring the environment in which my art piece is set. There, I took photos to document the appearance and for future references. Traditional approaches to gathering knowledge were also used such as reading journal articles. Conversations with the group also provided a way of learning.

Irene: Epistemologies: intellectual, emotional and embodied learning; technical skills (visual storytelling). Ontologies: curious, creative, collaborative, immersed in the physical environment, wandering (getting lost, discovering a new path or vantage point), inspired, emotionally engaged.

Gladys: I engage in heart work - which for me means that I require time and space to form a deep experiential connections. This can look like ceremony, preparation of space (both within me and outside of me) and mindfulness. I have to connect with a topic and process in a multi-sensory manner. Engaging in hands on learning, complimented with intellectual and visual stimulation is important to my growth. I rely heavily on intuitive processes, however this can, at times, make me feel very frustrated as my heart work gets lost in the translation to a physical medium. Feelings of wonder, frustration, anticipation, excitement, and getting lost were prominent in this exploration.

Lucia: I can only describe this as a sense of presence and witnessing; learning through being present with my work, with the stories that I was attempting to witness through my work. In terms of epistemology, I think that I became more comfortable with knowledge of what I don't know - making unknowing knowable.

Geneviève: Did you engage with art as a transformational process? Why or why not?

Nadine: Initially, I constructed a wall between art and academic studies. Art was a safe space, a refuge. However, within the supportive environment provided by Art and Research (T)Here, I identified many structural and thematic similarities between my academic and artistic

interests. I learned that my art (often upcycling clothing into quilts or rugs) and my scholarly investigations (often about intertextuality, or how writers cite, quote, plagiarise, satirize, or upcycle previous writings) were not distinct. What I am interested and invested in is the repurposing of both texts and textiles. Both rely on cutting up existing text(ile)s, on aesthetic and sensual appeal, on thrift, and on putting old things into new combinations, thereby intensifying and multiplying meanings. The overlap seems obvious in retrospect, and observing similarities between text and textile is not new (recall that some paper has rag content). But at the personal level, I honestly had never noticed this obsession before, and knowing it helped me to make sense of my encounters with both literature and visual art, to place them in continuum, not opposition.

[April 2022] Yes, art is definitely transformational! My next publication deadline is for an auto-ethnographic essay in an experimental form. It will rethink my life interests from the perspective of my better understanding of how my art practice and literary studies are linked.

Wendy: I am not certain that I understand the question - sorry!

Adam: I'm pretty sure by engaging with art, the art transformed me.

Irene: Yes. When it was my turn hosting the mail art project, I was completely immersed, and I was surprised by the ideas and creations that came to me. Because Genevieve and the group were so supportive and non-judgmental, I could explore my creativity in a way I haven't done I need recent memory. I also remember the day I took photos and video on the land, as part of my individual project - that too was a transformational experience ... absorbing, embodied and stimulating on emotional, physical and intellectual levels. In this project, perhaps for the first time since childhood, I felt at ease with art-making and could see/feel it as part of my other practices and ways of being ... researcher, activist, educator.

Gladys: The art that I undertook was deeply personal. For me it is important that art provide an avenue for internal and external exploration, discomfort, reflection, and growth. It is a privilege to have the space for introspection and to explore in this way. Writing, painting, beadwork, film work - all mediums that I engage with provide a shared space for personal, familial, communal, and societal transformation.

Lucia: For me, I think the transformational part of the process was in terms of shifts in the kinds of questions I was asking. My workflow changed from "here is a tentative thesis, let me go find the evidence" to a process of "how do I figure out better questions to ask?"

Geneviève: Did you relate to the notion of "getting lost"? How? Why or why not?
Nadine: I wanted to poke at that wall between my academic studies and teaching (where I felt increasingly vulnerable and insecure as a contract instructor) and my art (where I felt more confident and safe), getting lost in unmapped terrain was definitely part of the process.
Wendy: I think because I was taking a risk from a non-art background and disciplinary perspective, that I was okay letting out the "life line" a bit from what was conventionally comfortable. However, in the sense of truly being lost in the creation of a piece - no, I wasn't because I feel that I was always striving to represent "Other" in a way that was respectful and accurate and I was afraid that if my "art" was too avante-garde it could be taken up differently than I intended. I know that this overarching concern for ethical practice, and careful "edgewalking" is present in all of my work - published, visual, or person - when working with and learning from the Old Colony.
Adam: Insofar that I got quite engaged in creating my piece and put off other work. I don't think I found myself lost in the moment when working on it.
Irene: I was completely lost at times, to the point of complete frustration and tears, and I felt comfortable sharing that experience with the group. Their responses ... empathetic, welcoming and generous ... allowed me to stay in the group. Often when I feel lost in this type of collaborative and boundary-stretching project, I withdraw, either completely or partially. I stayed in this one thanks to Genevieve and the environment/dynamics she facilitated, and I will be forever grateful that I did. It was a remarkable learning experience.
Gladys: Getting lost in so many of my processes (in academia and in art, maybe even more so in research) has been an important undertaking for me. Earlier in my work getting lost was a source of frustration. The unknowing, the searching in tangential spaces, the time and effort it took to explore - only for the topic or direction to change entirely - is something that I struggled with. I viewed it as a weakness - that I was not good enough, did not know enough and my struggle was a result of this lacking. Over time I came to appreciate and understand that getting lost for me was a necessary part of learning and growth. It is akin to the ceremonial process that Elder Don Robinson shared with me in the work for my Master of Social Work thesis - that it is necessary to reflect deeply - to sit with an idea and engage in a deep meaning making through ceremony of what this means for me. I have since embraced this aspect - that getting lost is nor unproductive - but is the opposite - to fully emerge from the deep meaning making, I must first sit with and

become lost in a space of unknowing about a topic. It is then that I can (at times tentatively) become more surely footed.

Lucia: I don't know if I would call it "getting lost," per se, but I had a feeling of being immersed in curiosity and a willingness to not be certain or completely knowledgeable. This is very different from my usual way of working through my research, where I always feel as though I need to know exactly where I'm going.

Geneviève: Did the virtual spaces positively facilitate the project? What was successful? What would you change?

Nadine: The wiki didn't work, but google hangouts and facebook were fine.

Wendy: I found working on FB and in our Hang-outs to be much more effective than the work on the wiki. The wiki was governed by time - we would post, and wait for someone to comment or add. I also thought it was very transmissional between GC and the individual participant. However, the connections made across pages, and participants on FB and when we met on-line in real time, gave a different flavour to the collaboration.

Adam: I found the online conversations to be very useful. It was great to able to share with each other so easily. The use of Facebook was surprisingly effective (although a more privacy-conscious platform like Slack would be better to use in the future). In the early stages of the project it was also useful to be able to see each other's bios and artistic references.

Irene: The video conferencing, email and Facebook group worked for me. I can't think of anything I would change.

Gladys: I appreciated the use of the facebook page, and in retrospect I wish I had used it as an engagement tool more often throughout my work. It was a busy time for me, but I hoped I could have been more present in the collaborative spaces. I think the virtual connections are important to the collaborative environment of the project. If I engaged again I would think about recording small clips of questions or thoughts in between meetings to continue the dialogue in my own getting lost and understanding.

Lucia: Having a Facebook group was incredibly helpful. The ability to check in as needed beyond the weekly Google hangouts facilitated even more opportunities to build community but also to be vulnerable and inquisitive.

Geneviève: How did the mail art project impact your Art and Research (T)Here experience?

Nadine: It gave me a chance to share my artistic practice not only through image or text but tangibly. Thinking about how to engage with someone else's creativity in this way requires respectful attention and humility - or it did for these participants. The same is not necessarily true of all artistic collaborations, obviously.

It was also enormously and unexpectedly fun. For instance, I wrote a reflection on my contribution to the mail art project on the back of a photocopy I'd grabbed from the recycling bin at the office – some kind of worksheet on risk assessment for business students. The next artist took that and reflected on risk in art-making through a poetry of excision.

Wendy: That was the place where I really questioned what "getting lost" looked like, and felt like. So much so, that I don't even recall what I wrote! I challenged myself to create a small painting for that project because I didn't feel the "pressure" to cast my own research in a different way, and rather simply be one among others in a different project. It was freeing. Excitedly wait for something in the mail, create my "piece", look at the other art and then mail it to the next participant. The process was fun!

Adam: It impacted my work by really getting me to think more about the physicality of my piece. The mail art took right out of my comfort zone of digital work right back into the physical. I found that being pushed to examine my practice in terms of a communal physical piece it encouraged me to think more about my piece within a concept of community. The very act of participating in the mail are also got me to reflect more on what I think my art should be. I really appreciated the chance to be a part of it!

Irene: I loved it. I was terrified, anticipating it, unsure how I would be able to contribute, but in the end, I enjoyed it immensely. I loved receiving the package, seeing what folks had contributed, contemplating it all, and then adding my pieces. It felt like play, and at the same time, here I was with serious artists. They let me join the game! I felt a responsibility, to honour what people had created before me, add something from my own heart/mind/body, and pass the project in a gentle way to the people coming after me.

Gladys: The tangibility of the mail art experience was something I appreciated. I loved the feeling of receiving the mail and exploring the work from the other group members. I found that I learned through the creation about opportunities for collaborative art creation - the relationships and commitment that are required - but the culmination of the work is valuable and influenced my growth in this experience.

Lucia: The mail art project made me feel very connected to the group, and it also made me reflect on the ways that inquiry is always deeply collaborative, even if we think we're working alone. It was extremely useful to think through how citation works, reference, and gesture.
Geneviève: Do you think knowledge was created through your arts-based research process or do you think knowledge was revealed?
Nadine: I'm not sure the piece is about what I know so much as about what I don't know.
Wendy: I think it was revealed. This goes back to epistemology and ontology. I believe that all knowledge is waiting for the right combination of interest, time, experience, and collaborators to reveal itself.
Adam: At the very least I learned quite about the dangers of the shipping industry on whales. I'm not confident in saying new knowledge has entered our world thanks to my research, only that it's been gathered in a way new to me.
Irene: Both. We created knowledge together - insights and experiences that we could not have created in any other group or space, unique to this moment and gathering. We also revealed, to ourselves and each other. One revealing invited more revealing. Quite beautiful, how we trusted each other and explored in this space, or so I felt.
Gladys: For me knowledge is relational. The creation of my work spoke to the relationships that I have with the world around me - bringing new knowledge forward for myself and (hopefully) others who view my work. I used the process to learn more and to walk through a space of unknowing about my relationship to the land around me.
Lucia: My project was very much based on epistemologies of violence, and formulating better questions or more helpful frameworks to think through what we cannot know. For me, I think I revealed places where theory and language can fail, but failure of certain frameworks, not the complete failure of interpretation or engagement.
Geneviève: Did you work through information via your arts-based research process?
Nadine: I was probably more focused on technique, but the project did help me think about a play I was teaching, and I took the project into class to share it with students and a guest lecturer.
Wendy: I think that I could have done a better job of capturing my thinking - that meta that you are asking about - if I had run a recorder as I was creating and then "talked it through". Because the creation of "art" for me was a risk unto itself, I was very reflective and "turned in" during the process because I had an image in my head of what I wanted the panels to look like - and

concentrated so hard on making them match those images. Needless to say, they never did, and part of the process for me was the frustration of not realizing that personal goal, and struggling with the "they aren't good enough" perfectionism that is inherent in everything I do and have done since childhood. Participating in the arts collaboratory was very much a reflective process for me - much like Schon's reflection in and on action ideas.

Adam: Yes, perhaps the most obvious aspect of this was going to the geographic setting of my piece. The immersion to the environment really helped with conceptualizing scale and the severity of the destruction to the whale's waters.

Irene: I heard and read information about theory, techniques and academic environments that was interesting, but less relevant to my practice than some other parts of the project. That was ok - I could observe and listen. Information that I "worked through" in my personal project ... that felt different, more part of my day to day, as a union researcher/educator and a community activist. I'm not sure how to interpret "information" but it could be information on colonialism, privilege, power, images, methods - various angles and insights from fellow project members, my own research and feedback I received from folks I consulted outside of this group.

Gladys: I did not work through information for this process, it was centred in internal exploration and deep meaning making. In retrospect I wonder if it would have been a different result if I had incorporated such a task. (Learning!!)

Geneviève: In what way did art and your inter/trans/disciplinary subject(s) come together?

Nadine*:* The work I made tries to give physical texture and shape to literary silence, an aspect of my literary studies. Toni Morrison's Beloved, which is centrally quoted in the artwork – "This is not a story to pass on" – and Marlene NourbeSe Phillip's book of poems, Zong! both consider the diasporic historical trauma of slavery and explore what it means to fall into/be pushed into silence and the difficulties of coming to language. Silence is never death; it is a waiting, a pause, a noise, a space, an ending, a marked absence. The first act of Caryl Churchill's play Mad Forest vividly demonstrates 17 scenes, set in Romania before the revolution, depicting a different silence under the vigilance of secret police. I transferred text from my dissertation onto fabric then tore or cut it up for the artwork. Here I was unlearning the dissertation, a necessary act of self-care. Through hooking, my words became unintelligible visual noise in an act of self-muting (which of course this explanation then complicates).

Wendy: The completed panels do tell a story of my work and my understanding of the LG Mennonites in rural SW Ontario. However, what is also represented is MY story of working with this closed cultural group and when I share the work, it is THIS narrative that I will be relating. The use of multimodal - multimedia representations helps to illuminate the texts so that it moves from print, to oral, to visual.

Adam: I research games and play so creating a piece focused on interaction with an audience the connections were obvious to me. I was able to explore my teaching practice in terms of communicating the knowledge I wanted to share while also engaging my interactive practice through using the professional digital tools I use nearly everyday.

Gladys: The work that I created is a reflection of myself, marking a journey.

Lucia: I've studied many different media in my work on violence, but never made the leap into studying visual art because it seemed to require a different methodology than working with text or even drama. As a result of the project, I've returned to some of my work on violence and silence but through visual art including painting and photography as my case studies.

Geneviève: Do you have any additional comments?

Nadine: I've been out of town and I need to focus on several other tasks. I did allocate quite a bit of time to meetings and earlier writings for this project, so I referred back to them rather than simply re-create them here.

[April 2022] I'm still working through the ramifications of being part of this creative research. Just last month (February 2022) I was part of a group of presenters to Crafting Communities, a large SSHRCC-funded project discussing the importance of teaching nineteenth-century material culture in humanities classes, and my presentation was largely based on thoughts and work from Genevieve's project. In the past year, I stopped teaching, had my first two solo art exhibitions, and spent a lot of time recovering from a major illness. I think the work I did with all the other participants will be a reliable base for the next transition in my life.

I hope readers of this thesis understand that, while this thesis is being written and while it is being read, there are also many other strands running alongside it, running around it, running underneath it, running into it again, as all the people involved carry on. It's becoming clear to me that it was a foundational, shifting moment in my education. How often

does a Ph.D. project have that kind of lasting and profound impact on a group of people? Thanks, Genevieve!

Wendy: Thank you for taking a risk to include me in this project, Genevieve. If I can be of further/more/ future assistance, or if you ever need the panels for something that you are doing or presenting, please get in touch. Warmly, Wendy

Adam: This was so fun and challenging! It was amazing getting to know everyone involved.

Irene: Thank you, Genevieve. This was a phenomenal opportunity for me, and I appreciate you welcoming me into the group and supporting my participation so skillfully and compassionately.

Gladys: Thank you for facilitating this, I have learned so much in this work!

Lucia: I'm so glad I decided to write that email in December and inquire about the project. It's been truly transformational, and I'm infinitely grateful.

Art/Re-search (T)here with/in Arts-Based Research and Artistic Research

Time had passed before many of us were in contact again. I had been working through the virtual-material-discursive meaning of Art/Re-Search (T)here, and began to re-think transdisciplinarity and ethics of art, research and collaboration. I was really hoping to work with my co-conspirators again to re-imagine and re-question how collaborations can blur 'disciplines. Lucky for me, Nadine, Lucia and Gladys were able to so some writing, present and perform with me at the 6th Conference on Arts-Based Research and Artistic Research at the University of British Columbia in July of 2019. We titled our presentation *Getting lost in Art and Research (T)here: the emergent possibilities of arts-based and artistic research within transdisciplinary academic spaces*.[i]

Together, we worked on how arts-based research can branch out into different research areas. We discussed how each of us dedicated ourselves to a process of "getting lost" through art-making, how we became aware of the limitations of language through art. For Patti Lather (2007), as she engages with the work of others, the process of getting lost happens through a praxis of deconstruction: "a sort of loss, a disorientation where openness and unknowingness are part of the process" (p. 73). We considered this process and hence developed an awareness of language's limitation "while also leaving available to the (attentive) reader traces of what is repressed" (Caplan, 1989, p. 267). Like Patti Lather (2007) and Gayatri Spivak (2002), we were touched "with no guarantees that [we are] ever right on the mark" (Spivak, 2005, p. 96). Getting

lost, then, happened as we let go and committed ourselves to relating and becoming through art-making.

Working in our fields through arts-based and artistic research, getting lost in the process allowed us to come to new lines of inquiry. This became part of a "pedagogic assemblage" (Ellsworth, 2005) of multiplicity and emergence as we thought about how the project opened dialogue at sites of difference and relation, between diverse universities, departments and researchers interested in exploring arts-based and artistic research through multiplicity, conjunctive openings, and sites of relation "in the midst of differences" (Aoki, 1993, p. 268). As we engaged with pedagogical and artistic experimentation, what emerged was indicative of art's capacity to break down barriers through the awareness of the limitations that exist in language. Through pedagogical and artistic risk-taking, processes were destabilized, and new questions and lines of inquiry emerged.

Geneviève: Where did your art-making practice situate itself within your field of study? Where did/does/will transdisciplinarity emerge in your practice?

Nadine: I am a self-taught emerging textile artist who cuts up discarded fabric (often wool) into strips and makes them into hooked rugs. While I struggled to complete my dissertation and worked as a sessional instructor in Twentieth Century English literature and composition, making rugs was a safe space where I could make something concrete, generous, visible -- all the things my academic work was not. I fortified a wall between my art and academic studies, refusing intersections between my art practice and my study of literature, and deliberately making artistic choices that were different from my academic choices. Now I see significant areas of overlap between intertextuality (the study of how texts borrow from other texts) and rug hooking. In both, things are getting cut up and reused. In literature studies, the visual arts are usually audio-visual aids. But an art practice could provide insight. I am re-examining all those creative moments of my academic and pedagogical career and find value there instead of failure: for instance, I have been inspired by instructors who encouraged arts-based research and I have been encouraging it in students for a long time.

Gladys: I have been creating and exploring my experiences through art since my youth. Beginning with poetry and writing, while painting has emerged more recently. For me art is self-exploration, expression, play and healing. I didn't really take it "seriously" or consider myself an artist until recently when I began to understand that I was engaging in storytelling, a critical

element of Cree epistemology. Through stories I am able to facilitate and find connections across unique experiences. With this realization I began to more purposefully engage in art creation, becoming mindful of my space, preparation, and intention I created with.

As an academic I also become interested in art as a way to share people's stories and experiences in a way that other forms of data may not allow. Photography, collages, a tile mosaic were methods I had incorporated into community research projects. Still, I struggled with how my own arts practice may be a form of inquiry and research. It seemed to me that there was not readily space in my academic experiences for personal inquiry through art. One a-ha! Moment in this project for me has been my ability to explore subjectivity, location, and personal transformation - all necessary in the methodologies I employ - through a purposeful arts practice.

Lucia: At least part of my artistic practice has always been semi-adjacent to my academic life, insofar as institutions have often provided me with opportunities to be creative (poster illustration and design, graphic design). Actually incorporating artistic work into my academic life has always been a struggle, however, mostly because of institutional barriers around what the "standards" of academic inquiry look like. As such, I've always had a robust art practice that's existed apart from my other work, although it's often informed by similar types of questions. I'm currently in the process of figuring out whether or not I want to be a scholar with formal institutional connections, and so, I'm increasingly feeling more freedom to use artistic inquiry and art-making as points of departure for my work, rather than as side projects that often feel like unsanctioned waywardness.

Geneviève: Did you learn something new about your field of study through the act of making?

Nadine: I am hesitant to speak about a field I now feel so distant from, but my personal understanding of intertextuality and literature is much more sensual, somatic, crafted, than I realized. Arts-based research may offer a kind of certainty about the things we know without knowing, because we absorb and embody all these messages even before we start researching or writing or teaching. The abstract concepts and specific terms I rely on to describe and teach literature are shortcuts or handles for phenomena that are substantial and tangible. This awareness will probably gradually change my approach to teaching literature.

Gladys: Before this project I had not considered the possibility of my own art creation as a method to readily employ within qualitative research. However, I now understand that these methods of self-exploration align with my deeply reflective processes necessary for Indigenist,

community based, and participatory research. Within these methodologies subjectivity and self-reflexivity are critical. Previously I accomplished this through writing, including formal field notes and in ceremony. Once I began to understand my art creation as ceremony I saw the possibility for painting to be my "tool" for reflexivity. The intention, space, and preparation I undertook in these acts of storytelling were rooted deeply within Cree ways of knowing.

Lucia: Before this project, I very much wanted my work on trauma and perpetrator narratives to follow a fairly particular trajectory, which is to say that I wanted to study the sites where perpetrator narratives are produced and archived. The process of painting, however, really unravelled a lot of my preconceived notions about my own field of inquiry and the kinds of structures and methodologies that are often expected in academic areas (e.g. to receive funding, one often has to have at least some sense of the thesis or argument one is making, rather than leaving it open to the questions and arguments developing through getting one's hands messy in the work and the thinking). While trauma theory and literary criticism are sometimes by default messy fields to work in, I think that there's nevertheless a way that a kind of strict methodology can shoehorn itself into places where it might actually not be the most productive way of tackling a problem. My paintings helped me see that actually, I'm not interested in a literary approach to the question of violence, but rather, that I'm more interested in working primarily from the kinds of approaches that happen within social justice movements and organizing - which is often deeply artistic and creative!

Geneviève: What are some of the ethical questions and/or understandings that come to mind about participation and collaboration in our project?

Nadine: Probably just that professionalism and transparency are really important. Collaboration requires just as much work, although some of it is much more pleasant work. Every time other people are organized and get stuff done, it is such an encouragement.

Gladys: I really feel like this was a process of relational accountability, which is an ethic of Indigenous research methodologies. We were accountable to the relationships with one another. Counting on one another to be present, listen, and contribute - after all this was a participatory project! It required a commitment to the whole, and in this way I feel we had to ensure we remained present for one another. For me this was at times a challenge, with external commitments and priorities. In the end though I felt like it was so valuable and hope that as much as I gained from this process I was able to contribute and give back.

Lucia: One of the things I loathe the most about a lot of traditional scholarly and intellectual work is precisely that ethics can become hard to navigate. I don't mean just in the sense that the isolation of academic work can sometimes mean that people produce harmful work because nobody's checking up on them, but also that there can even be a kind of worry about ethics and community that make it hard for people to get started on their work in the first place. The kind of work we undertook made me think a lot more about how to move past something like mere ethics "clearance" towards an ongoing and mutual creation of an ethical community that might shift with the community's or project's needs.

Geneviève: Does artistic research create space for participation and collaboration? How so?

Nadine: If you shape it that way, yes. I don't know if it carries that space intrinsically. Theoretically, once people let go of the fact that they "can't draw" and make art anyway, there is less at stake, which means that you can work things out more collaboratively. A researcher might be less ego-driven, less possessive. But it could still be misused, used for purposes of exclusion. You need to organize it to be collaborative. Forum Theatre is an artistic research space in which audience members participate in the show and collaborate on finding solutions, but it's very carefully structured, rehearsed, guided. Yet within those considered structures, we really can do the most incredible stuff with art. I still don't think we really even know what we are doing when we are doing art. It takes me to the most material place, and it's the closest thing I know to magic.

Gladys: My initial reaction is a resounding yes! My practical reaction is that so many people are not given the opportunity to be creative in everyday lives and in my experience this can be a barrier. In so many ways I feel we need to unlearn what is expected and proper to be able to engage in artistic research - this unlearning lends itself greatly to participation and collaboration. But, and this is a big one, it takes trust and willingness to be vulnerable. It takes time and space to try and fail and try again. It also takes letting go of expectations about "what should be" and what art "should look like". When conditions are created to nurture openness and possibility, artistic research, in my experience in this project, holds great value. In a participatory and collaborative environment what is created is, to connect to what Nadine has shared, magic. When this happens I can almost see threads connecting experiences and people across landscapes and disciplines - creating a sum that is greater than the whole.

Lucia: I'd agree with Nadine that I'm not sure that participation and collaboration are intrinsic parts of artistic research, or perhaps that participation and collaboration of a certain kind perhaps aren't. I think that artistic research is certainly always in relation to other people and other work, although these relations can be quite distant across time and space. Both the figures of the artist and the intellectual have such long traditions (at least in the public imagination) of a kind of isolated, independently-inspired form of production that it's often hard to know what other options there are, and where to look for them. I would never have imagined that an arts-based research group was possible for me unless I was enrolled in a graduate program or was on faculty in a department where arts-based inquiry was already happening at a significant scale.
Geneviève: Were there any specific moments in the project that brought the concept of 'getting lost" to life for you? What were they?
Nadine: I reviewed the collaborative mail-art project to kick-start my discussion.

Gladys wrote, "Transformation means getting lost." Lucia pictured a box of "New and Improved Risk": It gives a sense of "fullness" instead of "depletion"! Adam moved outside of his comfort zone: "Making this a physical artifact proved to be more challenging than I anticipated. The real world is hard." Wendy compared being lost in a cave or hole to being lost in a fog or a dream. The former are stuck, finite spaces. The latter are liminal spaces of transformation. Irene and Genevieve revealed, and veiled their bodies.

Getting lost to me means letting the work show me what it wants to be. I ended up loving all the traces of mistakes, the flaw in the carpet. Let go and trust the process, because the fingers know. The tools know. The materials know. Have faith that something will come out of getting lost. It's the Pooh and Piglet Paradox: when they're lost in the woods and they try to find their way out, they can't, but when they try to stay lost, they find their way out.

My piece is a fragile structure of interdependent losses or failures. The piece needs to fail to communicate (following Gayatri Spivak, a catechresis: a deliberate rhetorical failure) and there were many technical failures. The cloth is printed with writing that did not make it into my final dissertation. The dissertation is always already a peripheral, largely unread communication, yet so much of an academic's career is bound up in it. I am unlearning the dissertation, re-centering the words of Toni Morrison, whose Beloved inspired it in so many ways.
Gladys: Thank you Nadine for reminding me of my reflection on the process! It feels like a great deal of time has passed since the project has wrapped up. I still feel, maybe even more so, that

getting lost is necessary function to transformation. Intellectually and scholarly I had/have the tendency to want to control and know what to expect - tied to anxiousness of the unknown. At the same time I also know that on this journey of artistic research getting lost has been (and I really think will continue to be) a step that I embrace more fully, and welcome. Letting go of expectation has allowed me to grow as an artist and as a scholar.

Lucia: Nadine, I love all the threads of our work that you've pulled out and hooked together here, as I'd forgotten some of them. For me, I think that getting lost in this project goes hand-in-hand with community, which is why it never felt frightening or humiliating for me. I feel very much that academic work has made me feel humiliated about being lost, about not knowing enough, about being unable to find my way into or out of theory, of not knowing where my academic research will lead me to, especially when the path of a tenure-track job feels like a perverse game of snakes and ladders. So often I worry that I'll just be told to "get lost," to go away, to stop pretending that I'm making meaningful contributions to my field. Over the course of this project, though, I felt as though I was getting closer to getting lost in the dreamy, pink-cloud, time-bending way that is sometimes so hard to stay in because there are always distractions and other responsibilities. It's much more pleasant to be lost together. If nothing else, you can tell each other stories in the dark, and wait for sunrise again so you can find another path.

Another path, paths, getting lost, again

We met again many moons later. We met again after many hours of re-searching, teaching and creating outside of Art/Re-search (T)here. We met again after I had engaged in the experimental writing activity that I described in the introduction of this thesis, whereby Gladys and I wrote poetry in response to the prompting question: *How can re-search be worked through with co-conspirators through art?*

Gladys and I worked through this question by writing our own poetry for five minutes. We then read what we had written to one another before taking another five minutes to respond to each other's poem - adding to our own, again, before reading it aloud. This initiated a collaborative poem and relational dialogue whereby we selected one of our own lines, one by one, responding to each. A new poem emerged. New learning was experienced. We continued until we both felt as though we had come to new relational understandings and rhythm.

(T)here, again, a few months later, I invite my co-conspirators to engage with this experimental process after they read the first full draft of my thesis. My highest priority was to ensure that my co-conspirators felt as though I had performed the project relationally and with care. My new prompts were diffractive of the questions that have been posed and emerged in the past – here/there, but became more (un)focused on holding space for what arose after having read the thesis. I sent them my thesis a month before we met and asked the following questions about co-writing:

- Do you want to edit your biography?
- Do you want to edit your project statement?
- Do you have concerns about how I refer to your work?
- Do you have concerns about my methodological approach?
- Do you have concerns about my theoretical approach?
- Do you have concerns about my organizational approach?
- Do you have anything else to add?

I was grateful that my co-conspirators did not have any major concerns and that I was able to have another creative encounter with them - to be able to learn anew. Unfortunately, after 2 attempts at scheduling a meeting with everyone, Wendy was only able to confirm her attendance tentatively. She was not able to join us in the end. I wanted everyone's voice to be included in the final poem and experience and her absence was felt.

The group decided to continue to pursue this type of creative and collaborative exercise together again, however. We spoke about meeting in a month or 2, and I know we will be co-creating and sharing space again soon. The following process was transformative for me. We shared personal moments and landmarks about our lives. We spoke about what we were creating, difficulties we have had through the pandemic, about how the arts are getting more traction in transdisciplinary contexts now, projects that have been incubating, words, embodiments, grief, healing, pulling through.

The order in which we wrote was random and based on who typed in the shared document first. The second round occurred in the same way. Nadine responded to each of us individually. Some of the fonts sang, stood out. The texts and textualities resonated with a

métissage of multiplicity, togetherness, randomness and care. The I/We was performed with my co-conspirators beautifully. I couldn't imagine a better way to end this thesis.

I began the relational poetic process by asking: *How does the emergence of Art/Re-search (T)here become diffractive of a multiplicity of processes and what spark and or (in)tension do you carry about the project now that this time has passed, here/there?*

Nadine:

Metaphor, a substitution
Thesis as diffraction
Reflection, light manufacturing a sameness, an identicality, a palindrome that alters reality as you encounter it
Refraction, the change in direction of a light wave passing from one medium to another caused by its change in speed
Diffraction, the effect when a light wave passes by a corner or through an opening or slit that is physically the approximate size of, or even smaller than that light's wavelength
Ripple, an effect, an impact, light catching the edge of sand-worn pebbles dropping through life and water; ice-cream

Adam:

Exchanging values reveal stagnant and emerging systems
Perpetually reflective moments promising
stimulating futures

Nadine:

We stagnate; we emerge

Geneviève:

To be reckless
Carefully, together
Strips lost, that breakdown of thought
Do-ing make-ing
Be-ing

All of this grief
Felt by us all
I could not make anything for some time either,
I was not sure if I could write again.
Poems spilled in, on, out
Can poems be embodied?
Can these words be-long?
Watercolour moving through the texts

Nadine:
We break down; we be long

Lucia:
I don't know most of my cohort,
the arbitrary grouping,
the expectations of timely completion
in lockstep with one another,
the competitiveness grating
however faintly in the background.
What is the collective noun for us?
What word articulates cohort without institutionality
co-conspiratorial curiosity and space-holding,
the tending of and to each other
and the making that we do,
have done,
stretching across multiple timelines,
lives, possibilities, losses, dreams deferred or realized.
I am terrible at letting go.
I am sentimental and linger past when I should,
but we are knitted from skeins that can be
undone and rewound and reknitted.

The envelope can be mailed again.
No pressure. Easy does it. Again,
and again, and again, until –

Nadine:
We collect; we stretch

Gladys:
We gather, together
Here/there
Years later
But only a breath has passed
Space paused, breathing.
As if awaiting the return
For us
In a momentous and yet ordinary gathering
Together, here.

We gather, together
I carried these time(s)
all along
In choices
moments of clarity
Reflections of myself (deconstruction/reconstruction)
Influenced by and stitched together with
courage and breath of collective
Together, here.

Nadine:
We throw stones and words into a deep; we wait for waves to contain
We we

Irene:

emergence diffractive
convergence attractive
divergence proactive
sparks are tension, all of us
constantly in tension

good tension, bad tension
what's with the either/or?
let's lay that down gently and keep walking
slowly, slowly - we'll get there faster this way

i see you each on a path in this forest
come join me on this blanket, when you have a moment
raspberries are welcoming us, sweetness bursting

Nadine:

We share food is love; art as love

Adam:

Land
Cycles of time bounce like ripples of light
Locate
Honouring those before and those after
Listen

Geneviève:

Breaking the binary happened
While moving through, fields, spaces
on feet

From the spaces in between,
Pouring outward, multiplicities happening
With pasts
Risks running
Comforting, still
My body remembers
I am surrounded by floods of moments
A-wash on canvas, paper, screens,
bursts of wild berries
Blood-lines,
From Thens, Again

Lucia:

Raspberry ice-cream.
Something sweet,
something to melt in moments of
perpetual reflection.
Something breaks down,
un-make, un-pick the quilt, the blanket.
For a while, we cannot make,
cannot care to write.
Light catches us, together,
moving slowly.
Breathe. Wait. How long?
Years? Moments.
Together, no matter.
The idea of a future -
no, plural. Futures, stimulating,
refracting, reckless.
Come, sit on the blanket.
After all, the raspberries are bursting.

Gladys:

Smirks of reference
Tongue in cheek
Only we know
Where this journey has taken us
The scraps of fabric
Ripped up bits of paper
Plants and photos
Bits and bobbles
Dropped in the mail
Held me together.

Envelopes traveling
And traveling…
Could travel again
Like the movie
The one about those pants.

Let us eat ice cream
with raspberries
on that blanket
I'll meet you there.

Irene:

Winding and unwinding.
I love that we can still wind up
and unravel together.
As if no time has passed.

Only a breath - and what a beautiful breath,

across this distance.
Miles and even mountains between us.

Unwrapping the envelope,
questioning the containers around our art, our bodies.
Reading the text, fully exposed.
How else would I be able to see all of the words written on my body
without your help?

Together (a collaborative poem)
Reflections of myself (deconstruction/reconstruction)
The one about those pants
Cycles of time bounce like ripples of light
We collect; we stretch
stimulating futures
The envelope can be mailed again

Tongue in cheek:
co-conspiratorial curiosity and space-holding,
I'll meet you there
All of this grief
I am sentimental and linger past when I should,
Slowly, slowly, we'll get there faster this way

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Consent Form

Project title: Performing *Art & Research (T)here*: a participatory transdisciplinary arts-based research project.

Name of researcher and contact information
Mrs. Geneviève Cloutier
PhD Candidate
Faculty of Education
University of Ottawa

Project Supervisor: Dr. Cynthia Morawski
Full Professor
Faculty of Education
University of Ottawa

Invitation to Participate: I have been invited to participate in a research project conducted by Mrs. Genevieve Cloutier, a PhD Candidate at the faculty of education, under the supervision of Dr. Cynthia Morawski, also of the University of Ottawa faculty of education.

Purpose of the Study: This Social Science and Humanities research Council funded PhD explores the intersecting roles of artist and researcher in interdisciplinary contexts through an emergent (Hesse-Biber & Leavy, 2008) participatory arts-based research (Conrad & Sinner, 2015) project called Research & Art (T)here through interwoven theoretical networks of "getting lost" (Lather, 2012).

Participation: My participation is on a voluntary basis, and includes a commitment of at least 20-22 hours over the course of 13 weeks. This includes filling out a questionnaire, co-creating virtual learning spaces by collecting and sharing resources on a wiki, contributing to a website and social media by sharing my artwork and process, attending group skype meetings, doing a final one-on-one interview, and reviewing transcripts over a password protected shared google doc. All interviews and meetings will be screen captured and audio-recorded.

Assessment of risks: My participation in this study entails no foreseeable risks. However, if I experience any discomfort, Mrs. Genevieve Cloutier has assured me that he/she will make every effort to minimize this discomfort. I may decide to stop the process at any time.

Benefits: By agreeing to be included in this participatory arts-based research project, I will be provided with time and support to develop artistic processes with, in and about my research context. The project aims to create new networks and connections; virtual spaces will support me in fostering interdisciplinary relationships. In addition, I will be invited to co-publish with the primary investigator and will be encouraged to publish my own arts-based research findings. As such, I will contribute new literature pertaining to art and research in interdisciplinary contexts.

Privacy of participants: I have received assurance from Mrs. Genevieve Cloutier that I may choose to remain anonymous. If I wish to have my identity protected, the personal information I share with the group will remain strictly confidential. In this case, pseudonyms will be used in publications and conference proceedings, and my name will not be included alongside artworks. At the same time, I understand that confidentiality cannot be guaranteed for the content of the group discussions.

Confidentiality and conservation of data: I have been assured that the audio/video recordings will be kept in a secure manner at the researcher's home during the research. The data will be kept for ten years following the end of the course in April 2018. In April 2028, all material data will be shredded, and electronic data will be erased.

Voluntary Participation: I am under no obligation to participate and if I choose to participate, I can withdraw from the study at any time and/or refuse to answer any questions, without suffering any negative consequences. If I choose to withdraw, all data gathered until the time of withdrawal will be destroyed.

Acceptance: I, _____[*Name of participant*], agree to participate in the above research study conducted by Mrs. Genevieve Cloutier under the supervision of Prof. Cynthia Morawski.

I AGREE that the data may be used for the purpose of publishing the findings.
_____ YES
_____ NO

I would like my identity to remain confidential.[4]
_____ YES
_____ NO

I AGREE to keep other participants' identity and personal information confidential if they choose to remain confidential.
_____ YES
_____ NO

I CONSENT to the use of photos, artworks, and recordings in publications & conference presentations.
_____ YES
_____ NO

If I have any questions about the study, I may contact Mrs. Genevieve Cloutier and/or Prof. Cynthia Morawski.

If I have any questions regarding the ethical conduct of this study, I may contact the Office of Research Ethics and Integrity, University of Ottawa, Tabaret Hall, 550 Cumberland Street, Room 154, Ottawa, ON K1N 6N5
Tel.: (613) 562-5387
Email: ethics@uottawa.ca

There are two copies of the consent form, one of which is mine to keep.
Participant's name:
Signature: Date:

[4] Each co-conspirator selected NO. All co-conspirators' real names are included.

Researcher's name:
Signature: Date: